Edition Eulenburg

No. 29

BEETHOVEN

String Quartet

E minor—Mi mineur—E moll

Op. 59 No. 2

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Author BEETHOVE
Title Quartet f
no.8, E minor,
TP 3904328 2
Acc. No. 115,859
Class-mark MS 66

Edition Eulenburg

Sr. Exc. dem Grafen von Rasumoffsky
kais. russischen Geheimen Rat, ehrfurchtsvoll gewidmet

QUARTET

No. 8
E minor

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 59, No. 2

Composed 1806
From the original autographed MS.
Revised and with Foreword by
WILHELM ALTMANN

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265
Bee

Pag.

I. Allegro 1

II. Molto adagio 14

III. Allegretto 23

IV. Finale. Presto 29

115859

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BEETHOVEN
STRING QUARTET IN E MINOR, OP. 59 No. 2

In the year 1802 Beethoven had followed the String Quartets op. 18 with a Quartet arrangement of the E major Piano Sonata op. 14, but several years passed before he entered again into the composition of original String Quartets. The private inducement was a commission made to him by the amateur Graf Rasumovsky, the Russian ambassador in Vienna at that time.

The autograph copy of this 2nd Quartet, which for a long time has been in the possession of the Royal Library in Berlin bears Beethoven's inscription: – Quartetto 1mo La prima parte solamente una volta – Quartetto angefangen(begun)26.May1806.

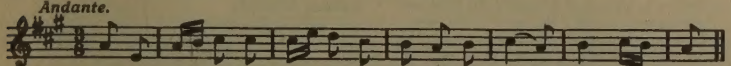
The composition of these Quartets which were not generally appreciated at the time occupied Beethoven together with his other works op. 56, 57, 58 and also 60; they were completed by the end of 1806. According to the custom then in vogue they remained unpublished for a year, the property of the person who had commissioned them and to whom they were dedicated. On Nov. 18th 1806 Beethoven offered them to Breitkopf & Härtel in Leipzig for the sum of 600 florins, but without success. It is uncertain which is the original edition. According to Dugge these Quartets appeared in Jan. 1808 under the title: – Trois Quatuors pour deux Violons, Alto e Violoncelle. Composés par Louis van Beethoven. Oeuvre 59me Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) But Nottebohm gives the publication as: "Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." with the same publication number. The latter is probably correct; the firm of Johann Riedl in Vienna, which went out of existence about 1829, may have taken the quartets over from the Bureau.

The third page of the cover of the Riedl (probably the original) edition is adorned with the Rasumovsky coat of arms: Famam extendere factis; under which stands the following dedication: –

Trois Quatuors Très humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies, Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe etc. etc. par Louis van Beethoven.

The metronome marks were added later by the composer.

In honour of Count Rasumovsky, Beethoven has introduced a Russian folk-song into the first and second quartet. The Russian theme used in the Trio of the Scherzo in No. 2 occurs in the collection of Russian tunes by Ivan Pratsch, which Beethoven knew in the following form (see G. Nottebohm, Second Beethoveniana 90):



This popular song has been used by M. Mussorgsky in his opera "Boris Godunow" (finished 1872), also by A. Arensky in a string quartet op. 35 (1894), and by Wassily Zolotarew in a string quintet op. 19 (1905).

April 1911

Prof. Dr. Wilh. Altmann

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BEETHOVEN
STREICHQUARTETT IN E MOLL, OP. 59 No. 2

Zwar hatte Beethoven im Jahre 1802 seinen 1801 erschienenen Streichquartetten op. 18 die Umarbeitung der E-dur-Klaviersonate op. 14 Nr. 1 in ein Quartett (in F dur) folgen lassen, allein es vergingen mehrere Jahre, bis er wieder an die Komposition von Originalstreichquartetten ging. Die äußere Veranlassung dazu war ein Auftrag oder Wunsch des kunstliebenden Grafen Rasumovsky, des damaligen russischen Botschafters in Wien.

Das Autograph dieses II. Quartettes, seit längerer Zeit im Besitze der Musiksammlung der Königl. Bibliothek zu Berlin, ist von Beethoven überschrieben: Quartetto 1mo La prima parte solamente una volta – Quartetto angefangen am 26. May 1806.

Die Komposition dieser Quartette, die von den Zeitgenossen zuerst nicht recht gewürdigt worden sind, beschäftigte Beethoven neben seinen Werken 56, 57, 58 und auch 60; sie waren am Ende des Jahres 1806 vollendet. Der Sitte der Zeit nach blieben sie ein Jahr lang ungedruckt im Besitze des Auftraggebers, dem sie auch gewidmet wurden. Am 18. November 1806 bot sie Beethoven der Firma Breitkopf & Härtel in Leipzig für 600 Gulden vergeblich zum Verlag an. Nicht ganz aufgeklärt ist, welches die Originalausgabe ist. Nach Herrn Dugges Ansicht sind diese Quartette im Januar 1808 erschienen, und zwar unter dem Titel: Trois Quatuors pour deux Violons, Alto e Violoncelle. Composés par Louis van Beethoven. Oeuvre 59me Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) Nottebohm aber gibt als Verlag „Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." mit den gleichen Verlagsnummern an. Er hat wohl recht; ich glaube, daß die ca. 1829 erloschene Firma Johann Riedl in Wien diese Quartette von dem Bureau übernommen hat.

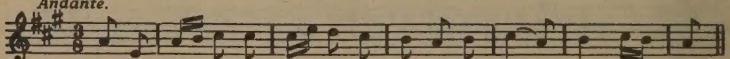
Die dritte Umschlagseite dieser Riedlschen (und wohl auch der ursprünglichen) Ausgabe ist mit dem Wappen der Rasumovsky – der Wahlspruch lautet: Famam extendere factis – geschmückt, unter welchem folgende Widmung steht:

Trois Quatuors Très humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies, Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe &tc. &tc. par Louis van Beethoven.

Die Metronomisierung ist später von Beethoven festgesetzt worden.

Dem Grafen Rasumovsky zu Ehren hat Beethoven in dem ersten und zweiten Quartett je ein russisches Volkslied eingeflochten. Das im Trio des Scherzos von No. 2 verwendete russische Thema erscheint in der von Iwan Pratsch herausgegebenen Sammlung russischer Volkslieder, die Beethoven gekannt hat (vgl. G. Nottebohm, Zweite Beethoveniana 90), in folgender Gestalt:

Andante.



Dieses Volkslied ist als Krönungshymne von M. Mussorgsky in seiner Oper „Boris Godunow" (vollendet 1874) verwendet worden. Verwertet ist es ferner von Anton Arensky in einem Streichquartett op. 35 (1894) und von Wassily Kolotarew in einem Streichquartett op. 19 (1905).

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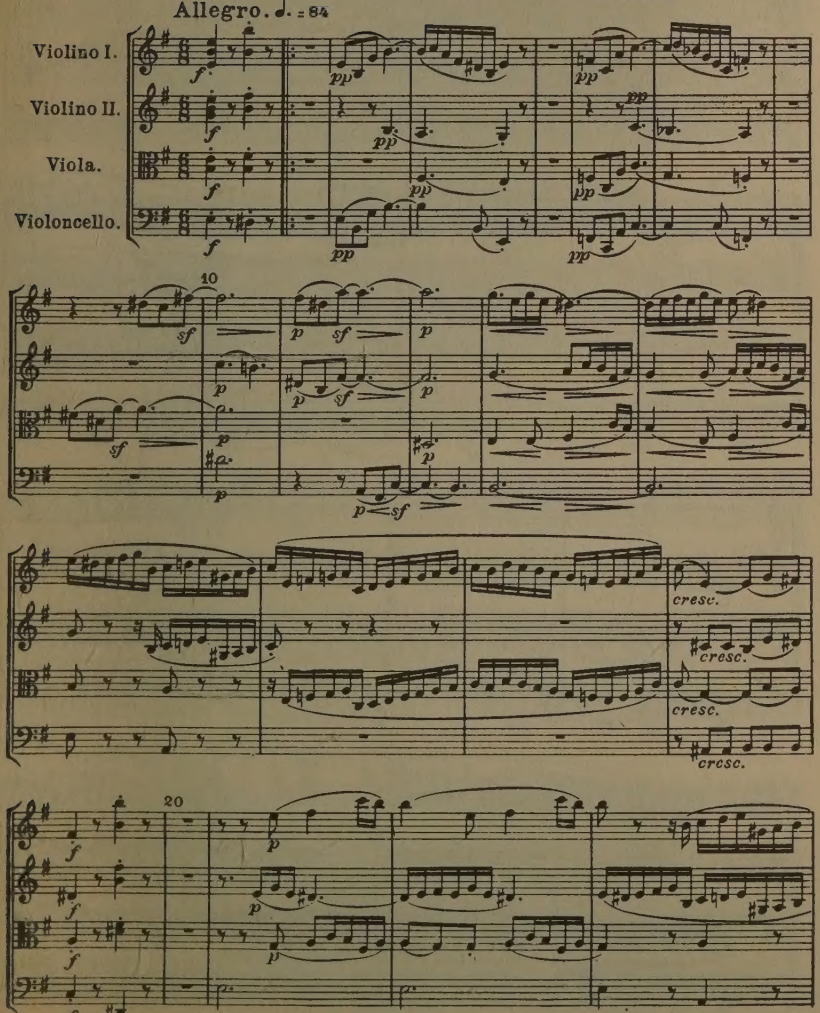
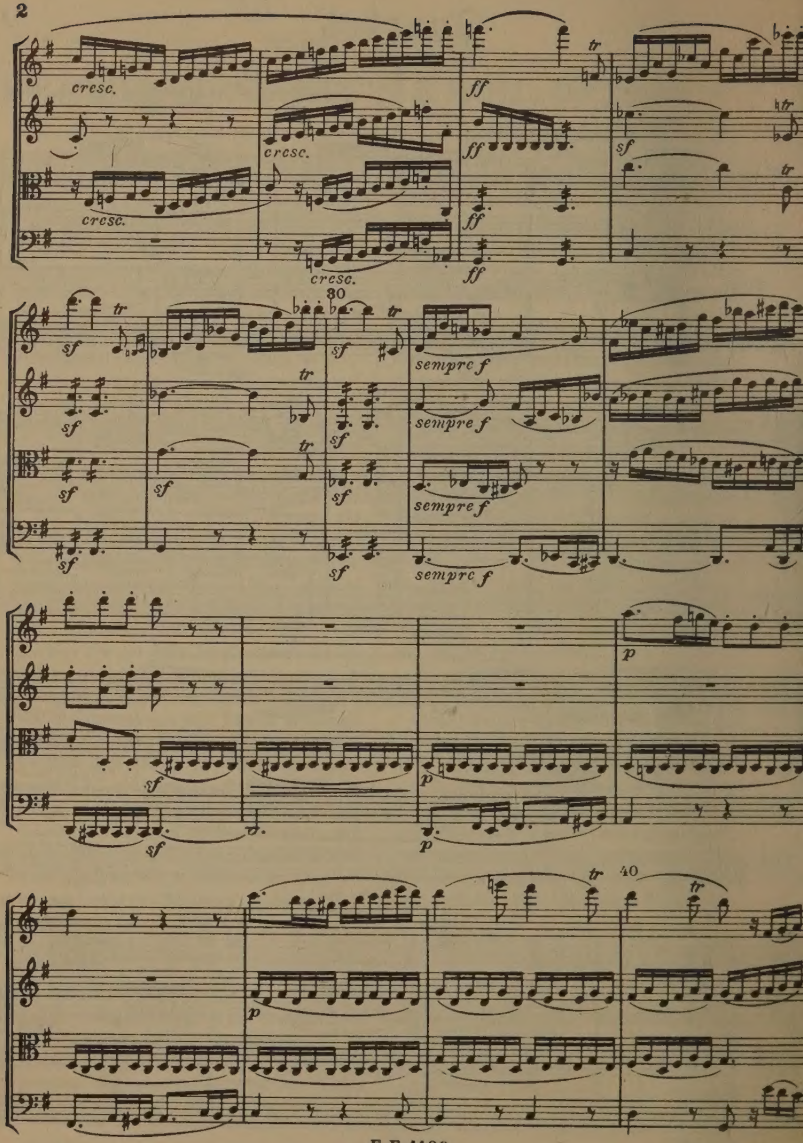
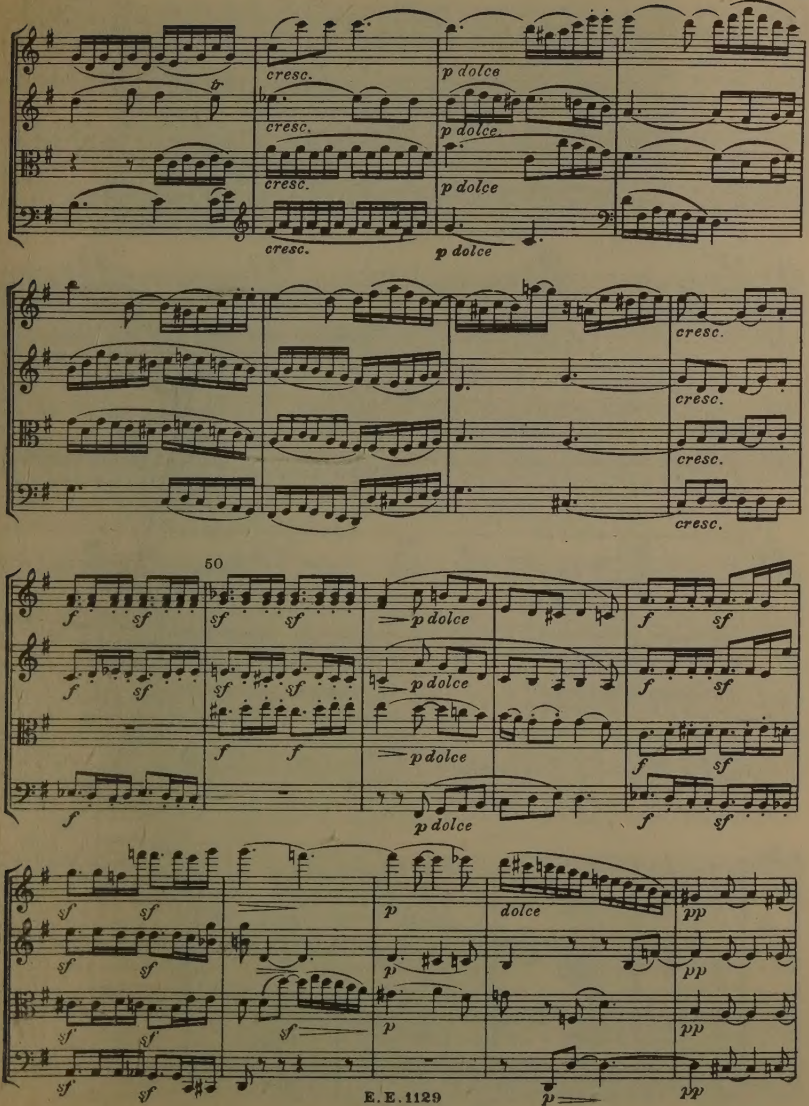
Quartet

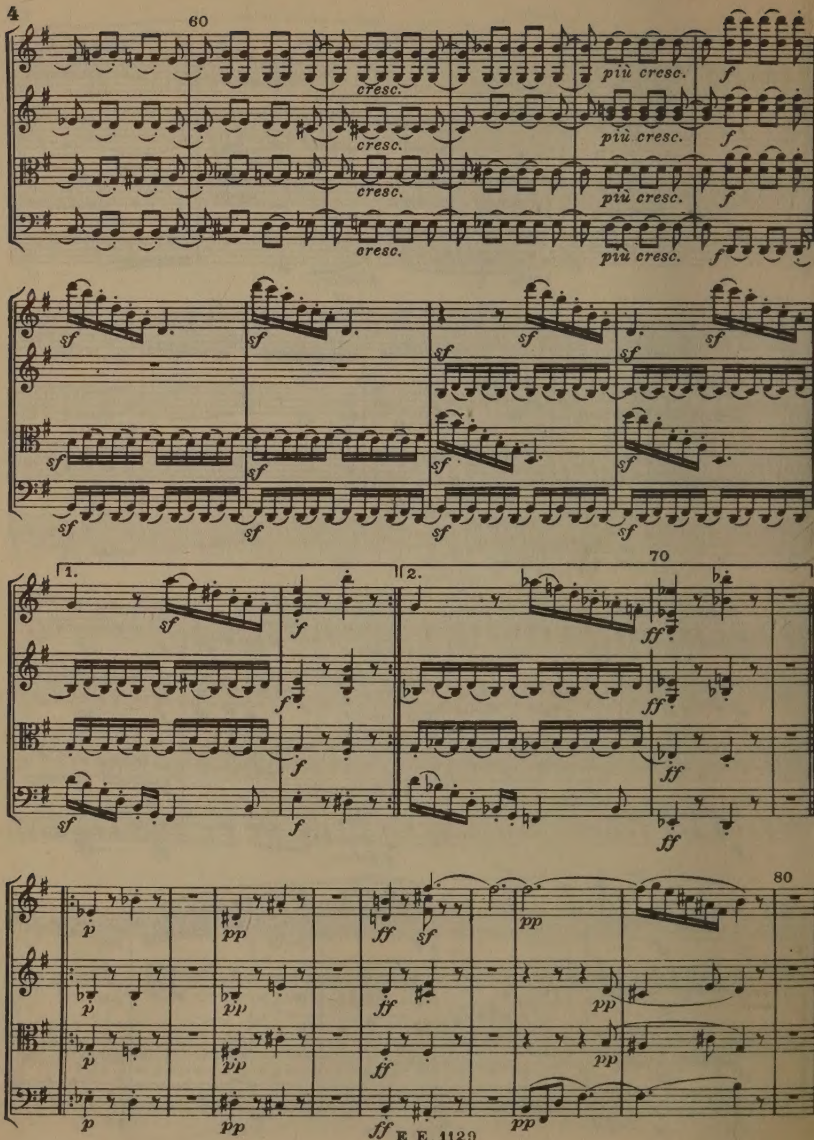
I

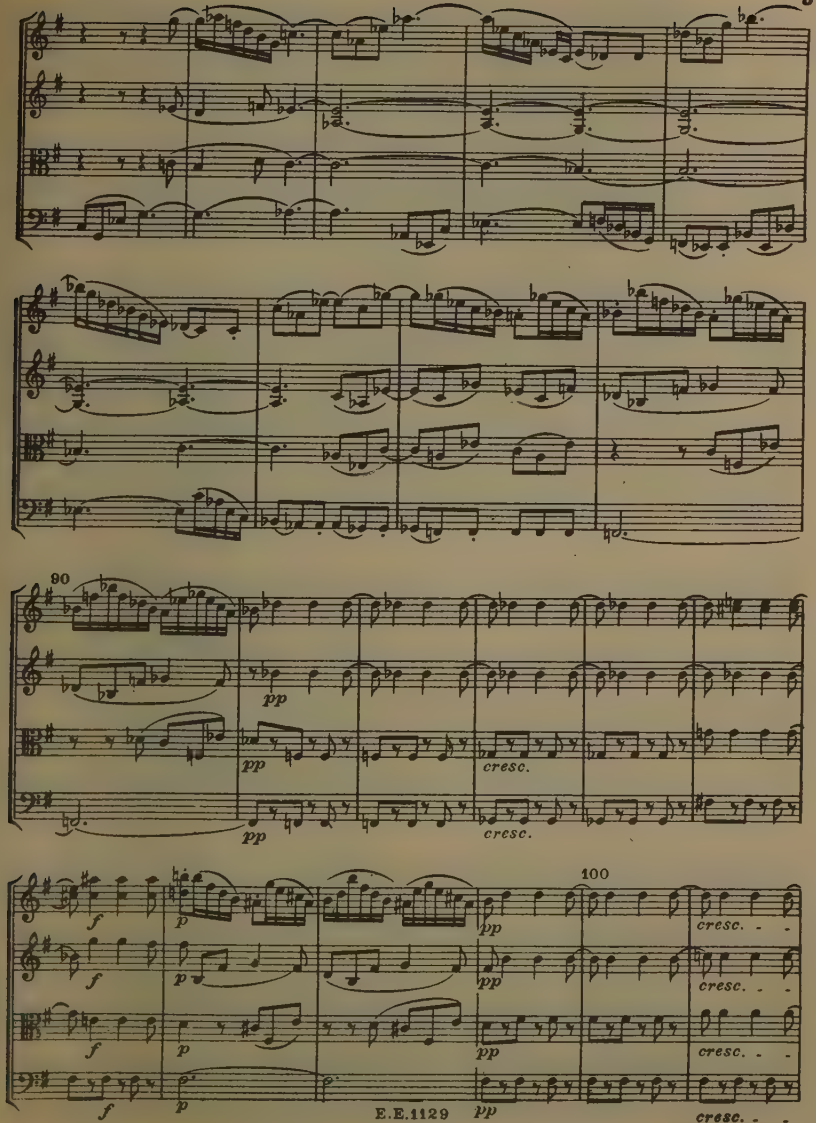
Ludwig van Beethoven, Op. 59. Nº 2.
1770-1827

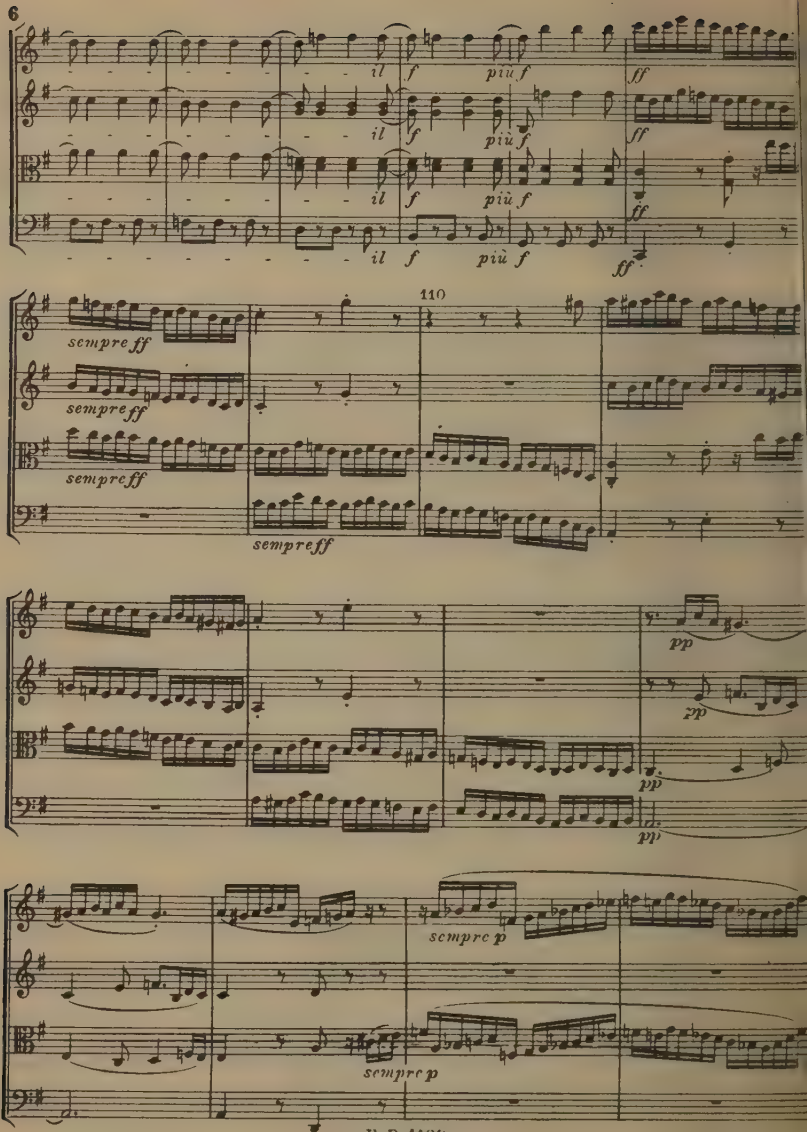


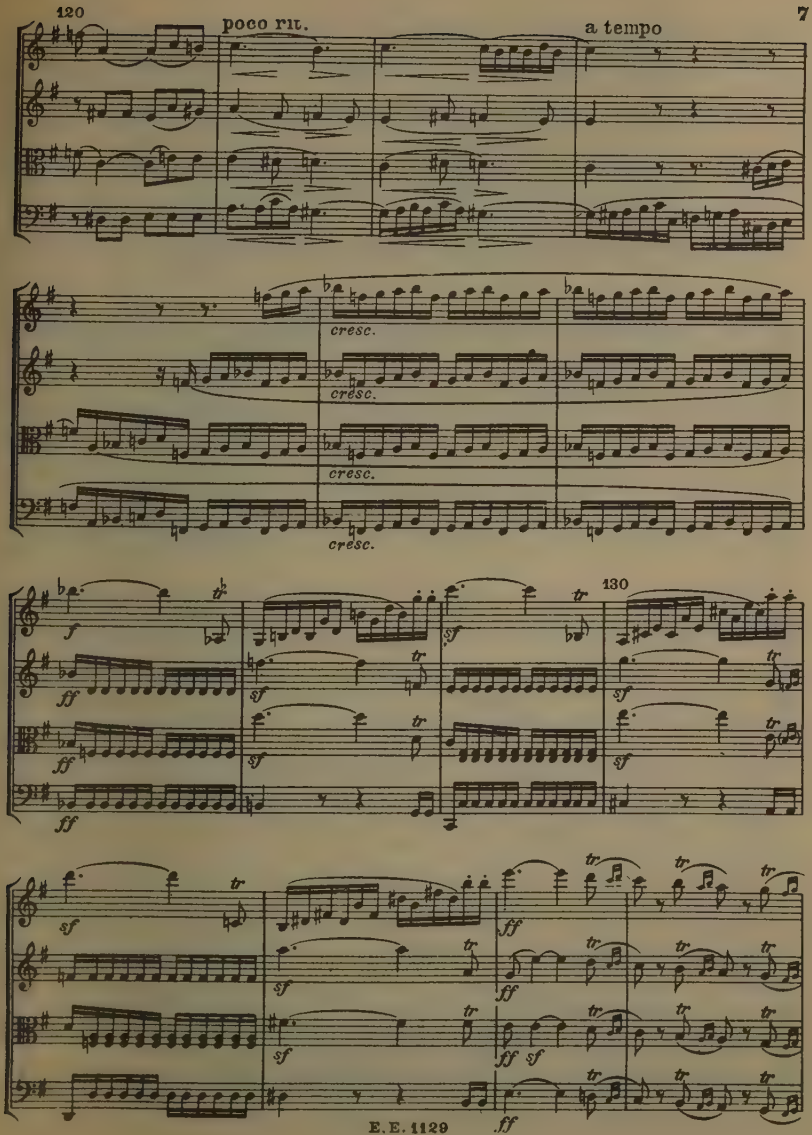

cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
sf
30
sempre f
sempre f
sempre f
sempre f
p
p
p
40

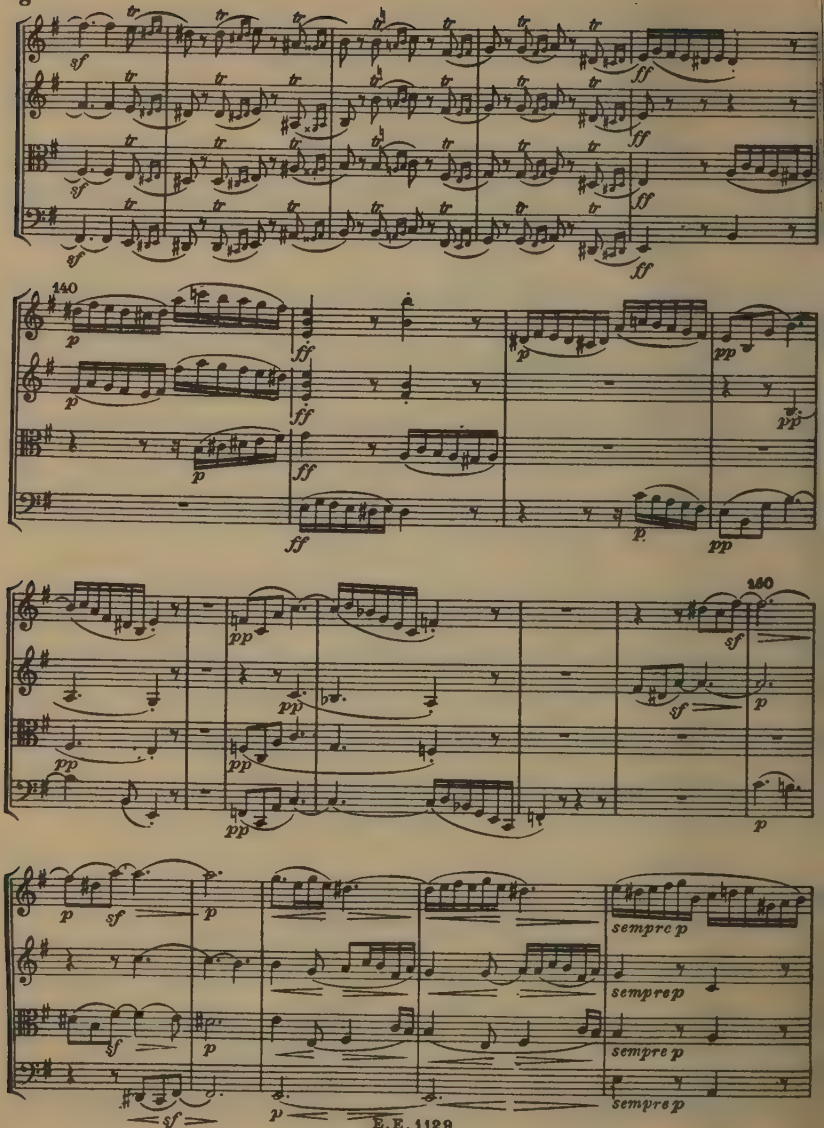

cresc.
p dolce
50
sf
p
dolce
pp

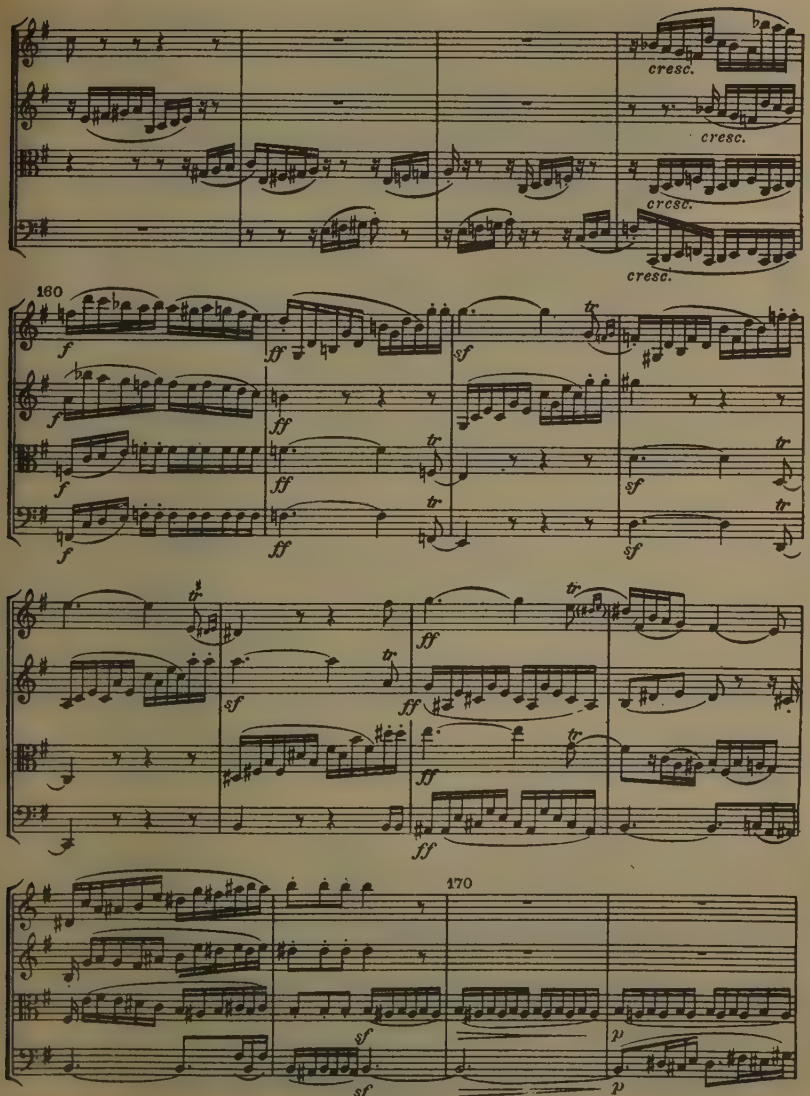

60
cresc.
più cresc.
f
sf
70
1.
2.
ff
80
p
pp
ff
sf

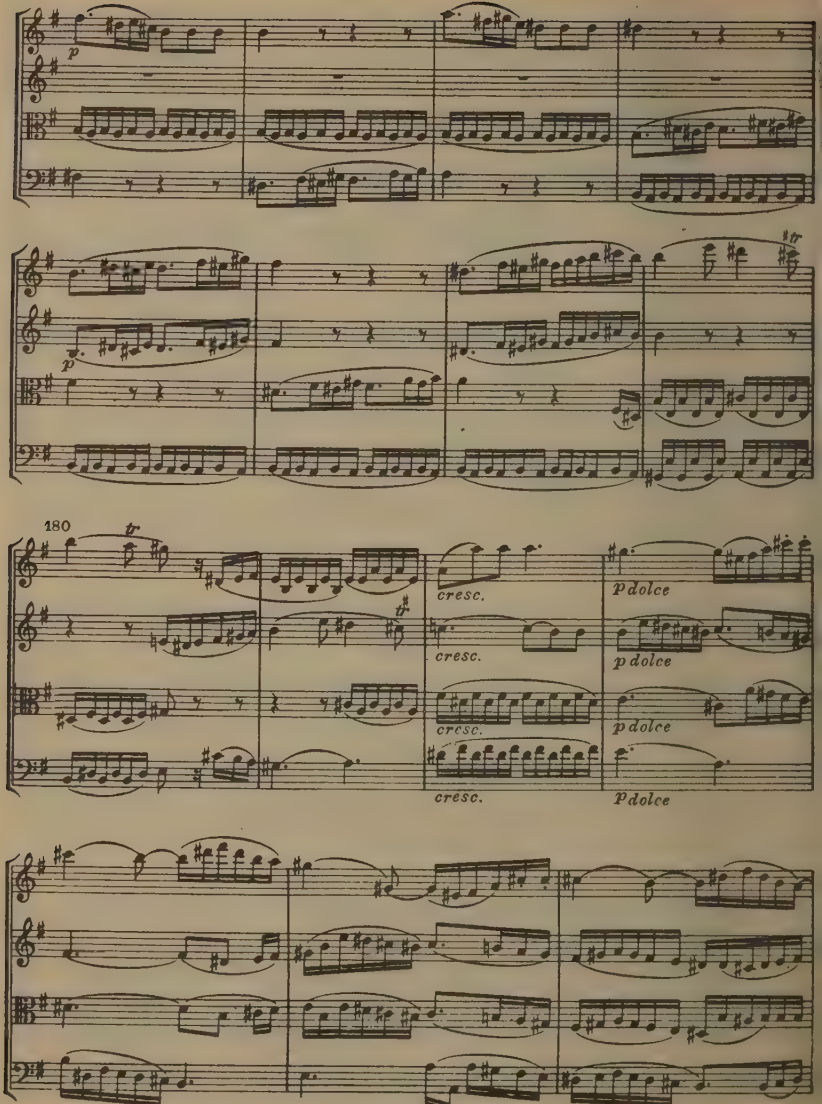

90
pp
pp
cresc.
pp
cresc.
100
f
p
pp
cresc.
f
p
pp
cresc.
f
p
pp
cresc.
f
p
pp
cresc.

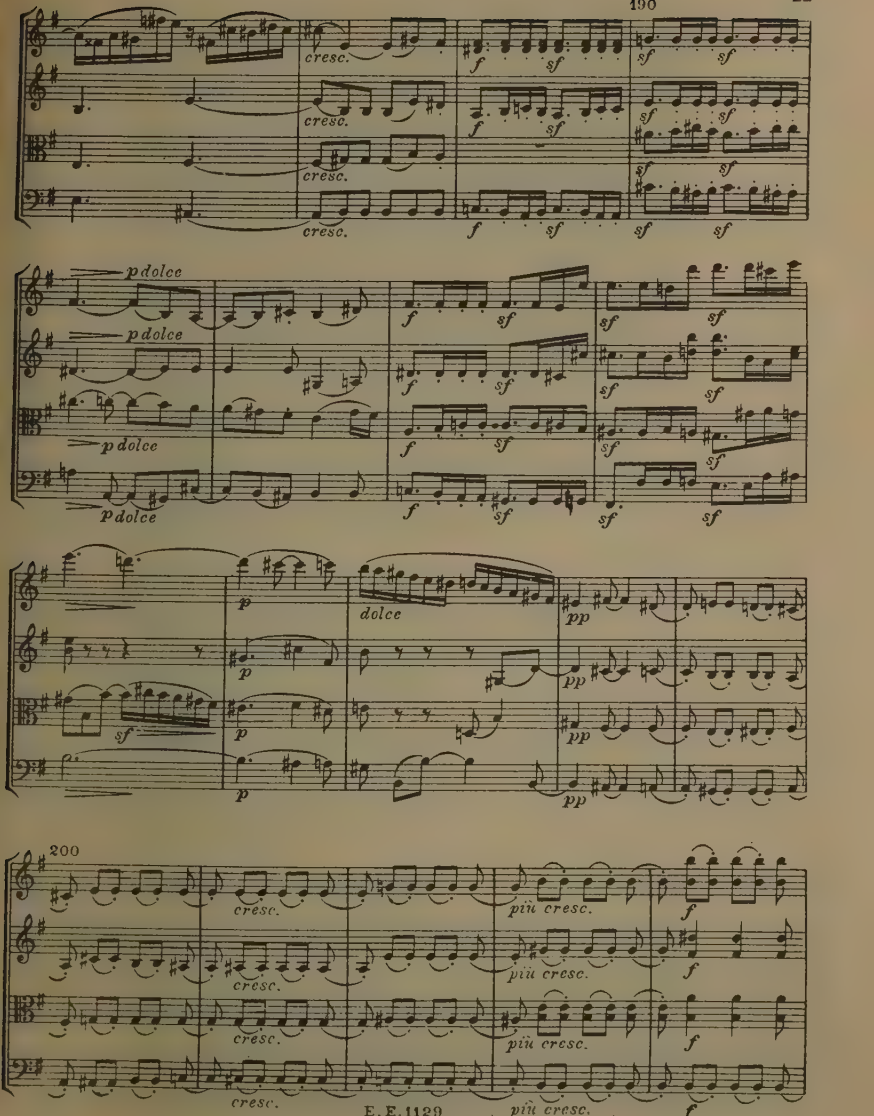

il f più f
ff
110
sempre ff
pp
sempre p

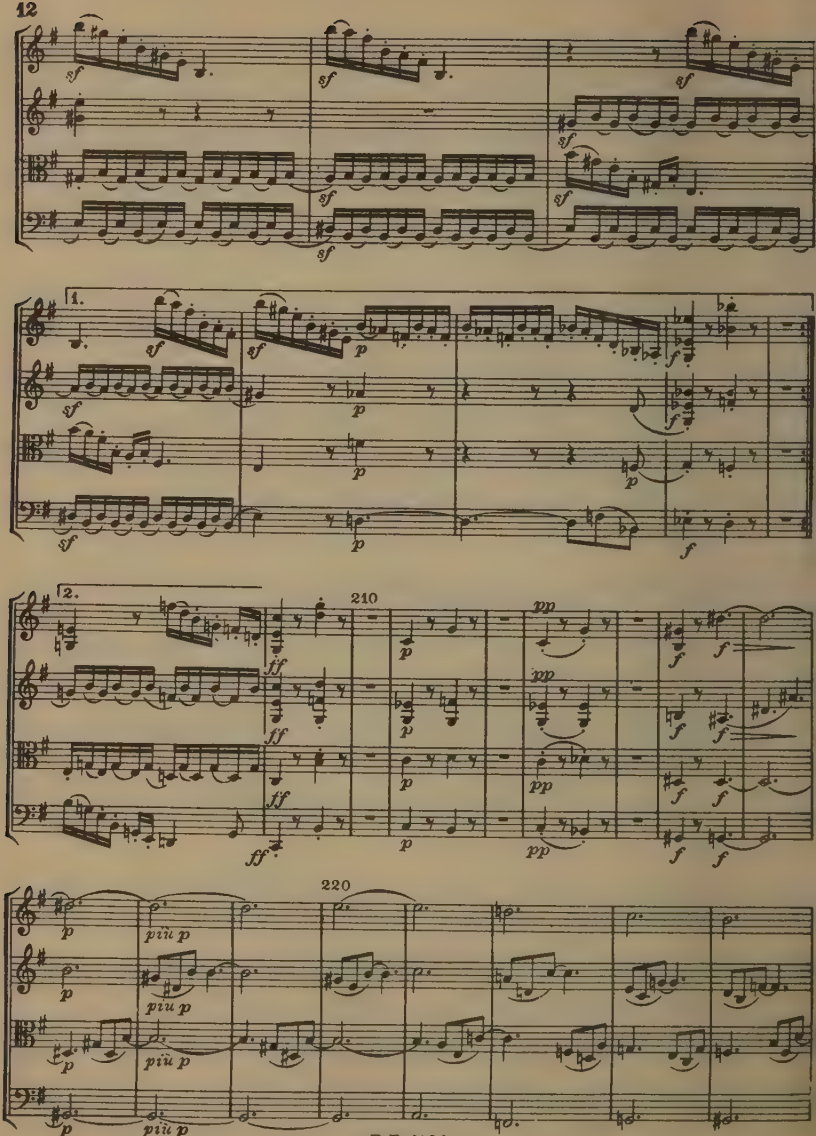

120
poco rit.
a tempo
cresc.
cresc.
cresc.
cresc.
130
E.E. 1129

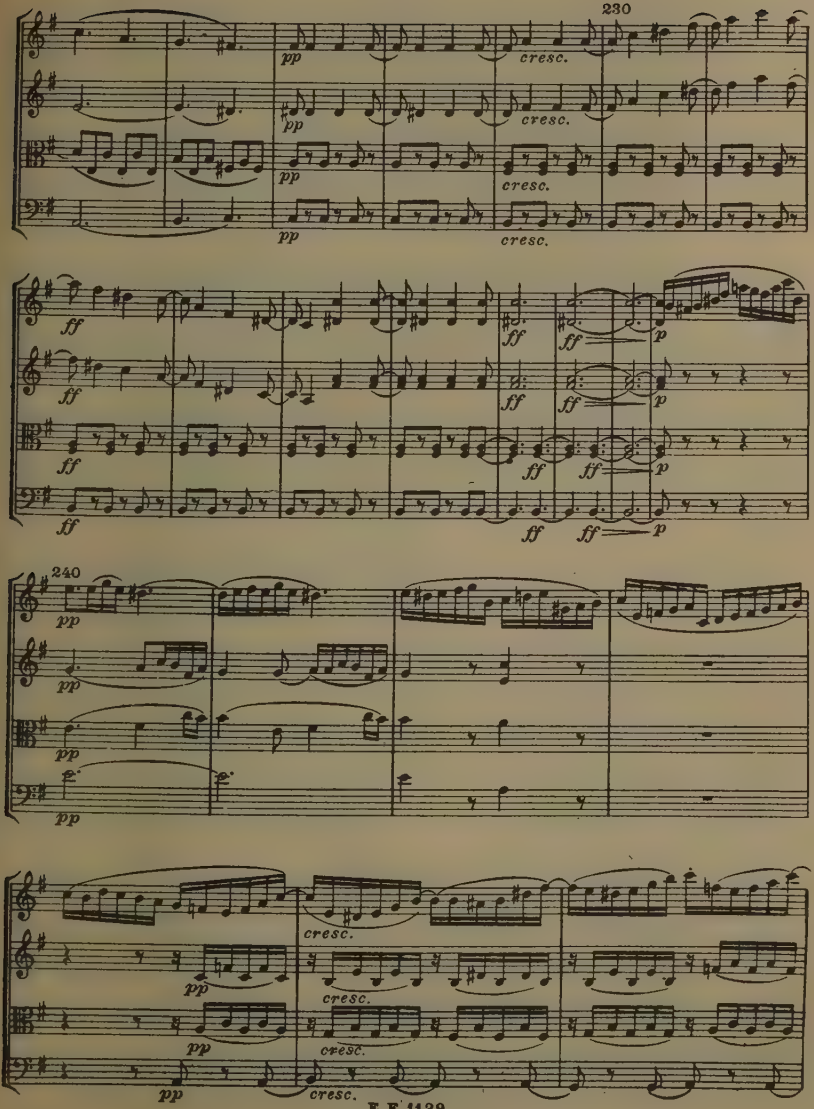

sf
ff
140
p
pp
160
sempre p

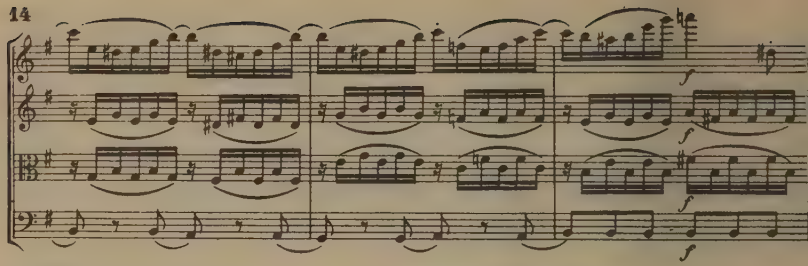

cresc.
cresc.
cresc.
cresc.
160
170

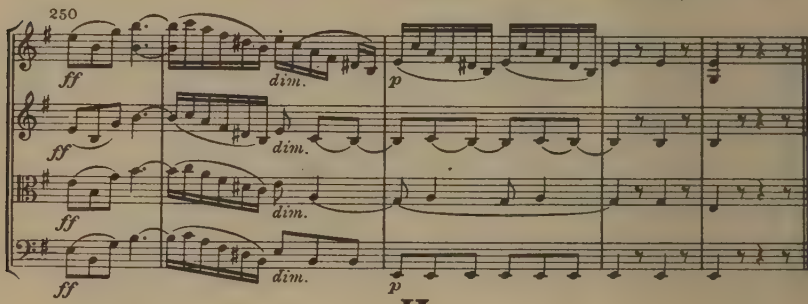

p
p
180
tr
cresc.
p dolce
cresc.
p dolce
cresc.
p dolce
cresc.
p dolce


190
cresc.
f
sf
p dolce
dolce
pp
200
più cresc.


1.
2.
210
220
sf
p
ff
pp
più p

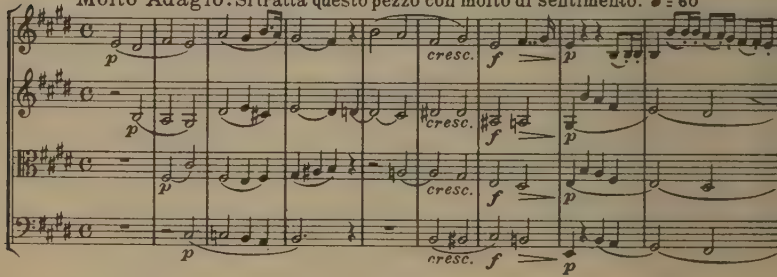

230
pp
cresc.
ff
p
240

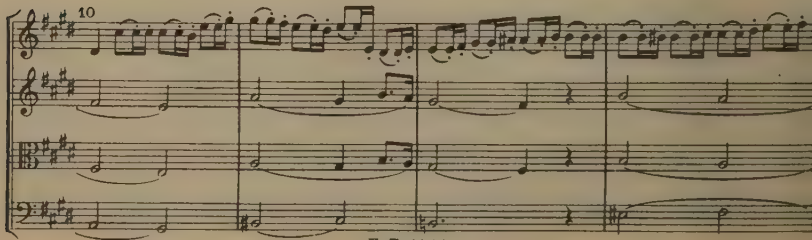


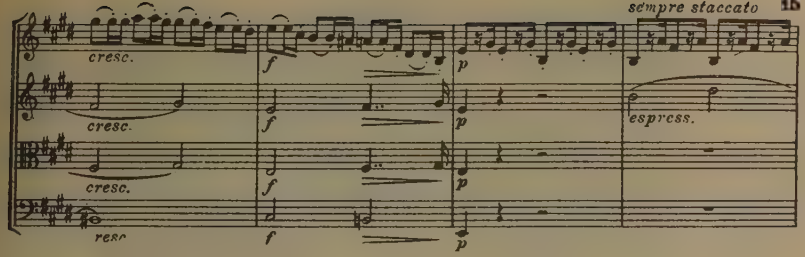


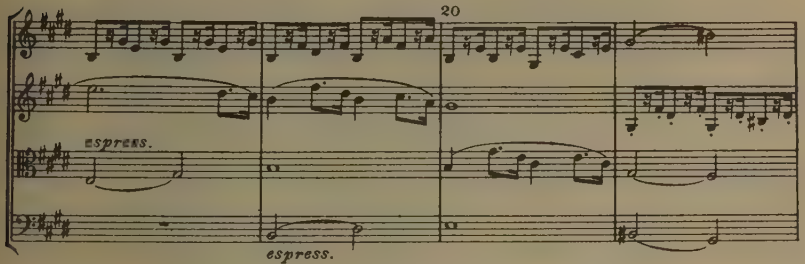
II

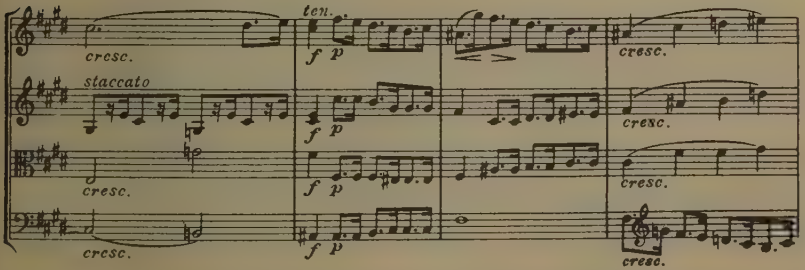
Molto Adagio. Si tratta questo pezzo con molto di sentimento. ♩ = 60

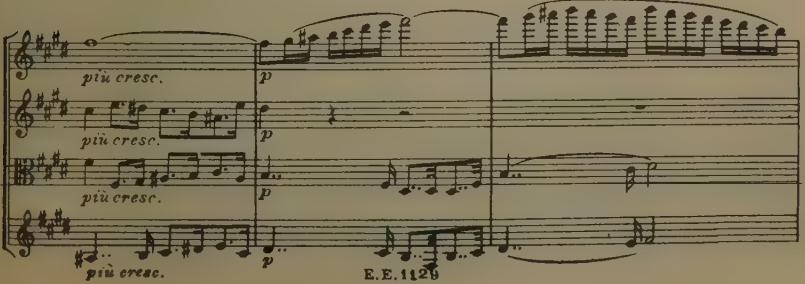


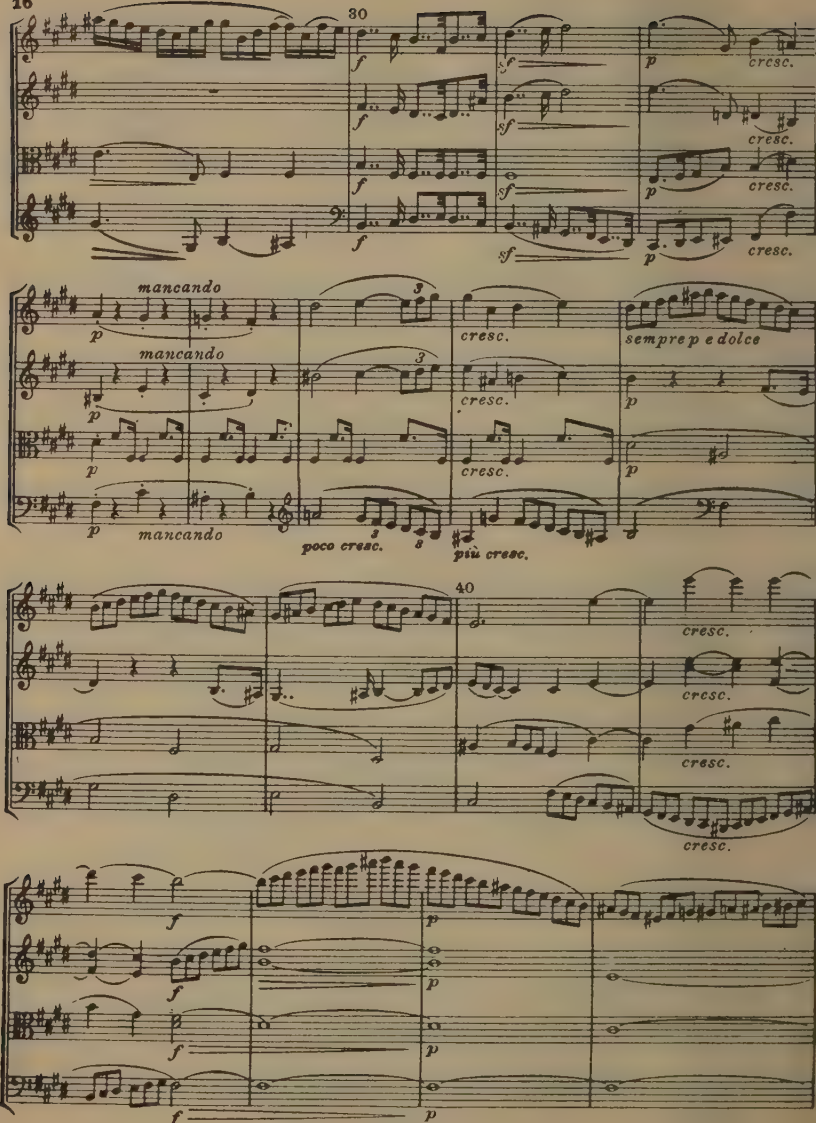


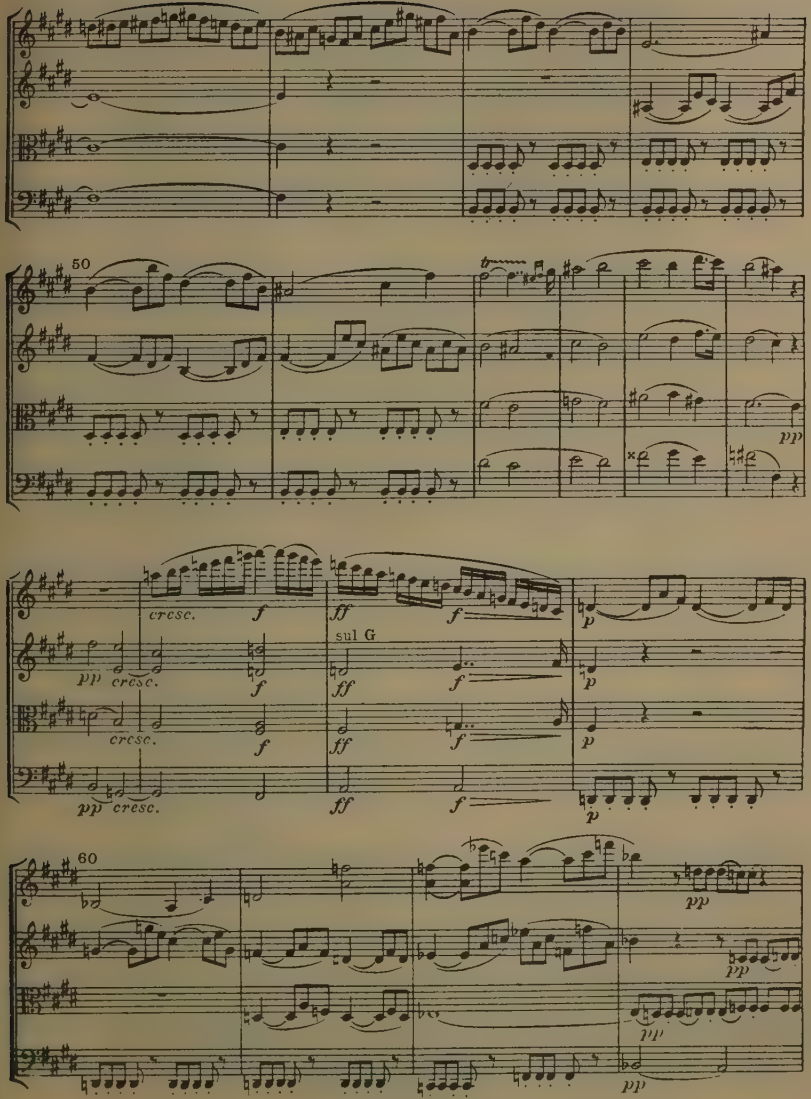

cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
p
p
espress.

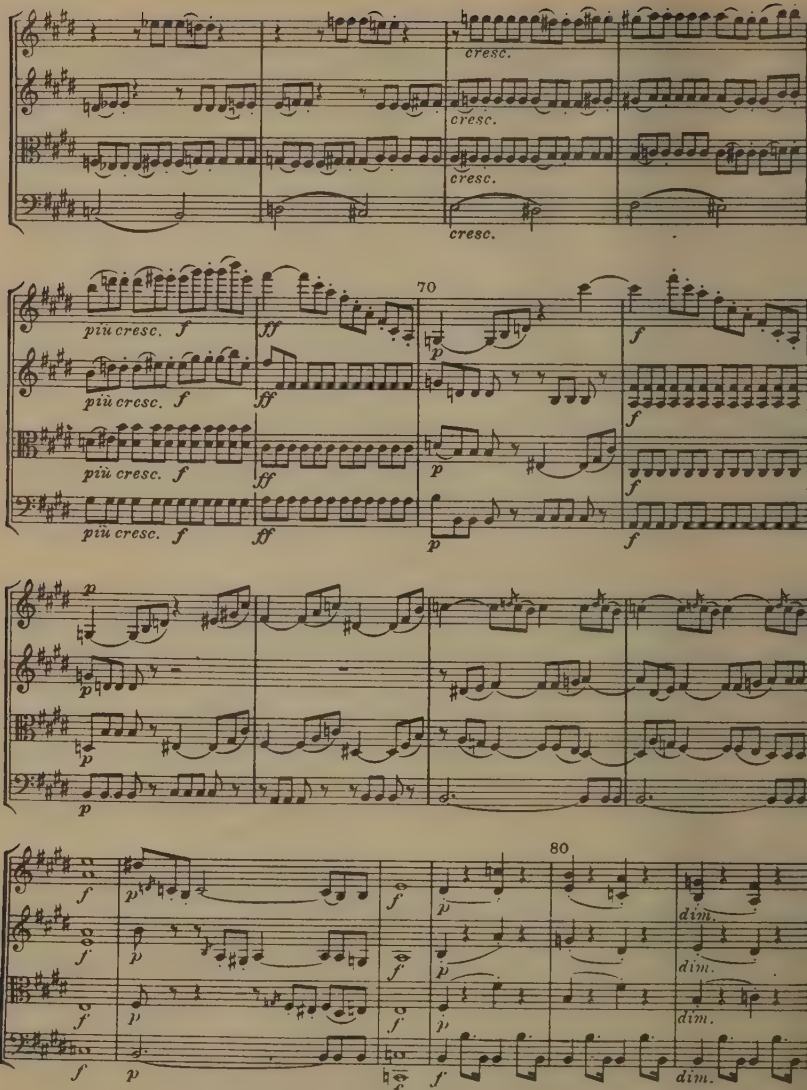

20
espress.
espress.

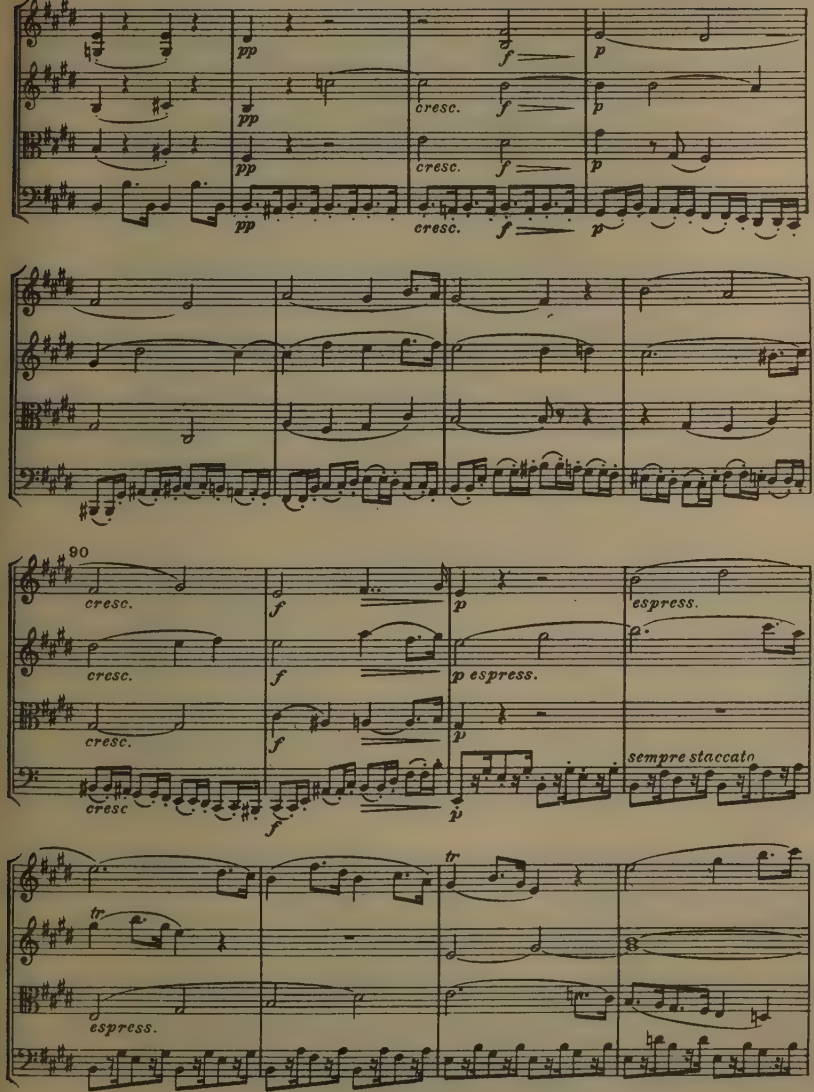

ten.
cresc.
staccato
cresc.
cresc.
f p
f p
f p
f p
cresc.
cresc.
cresc.
cresc.

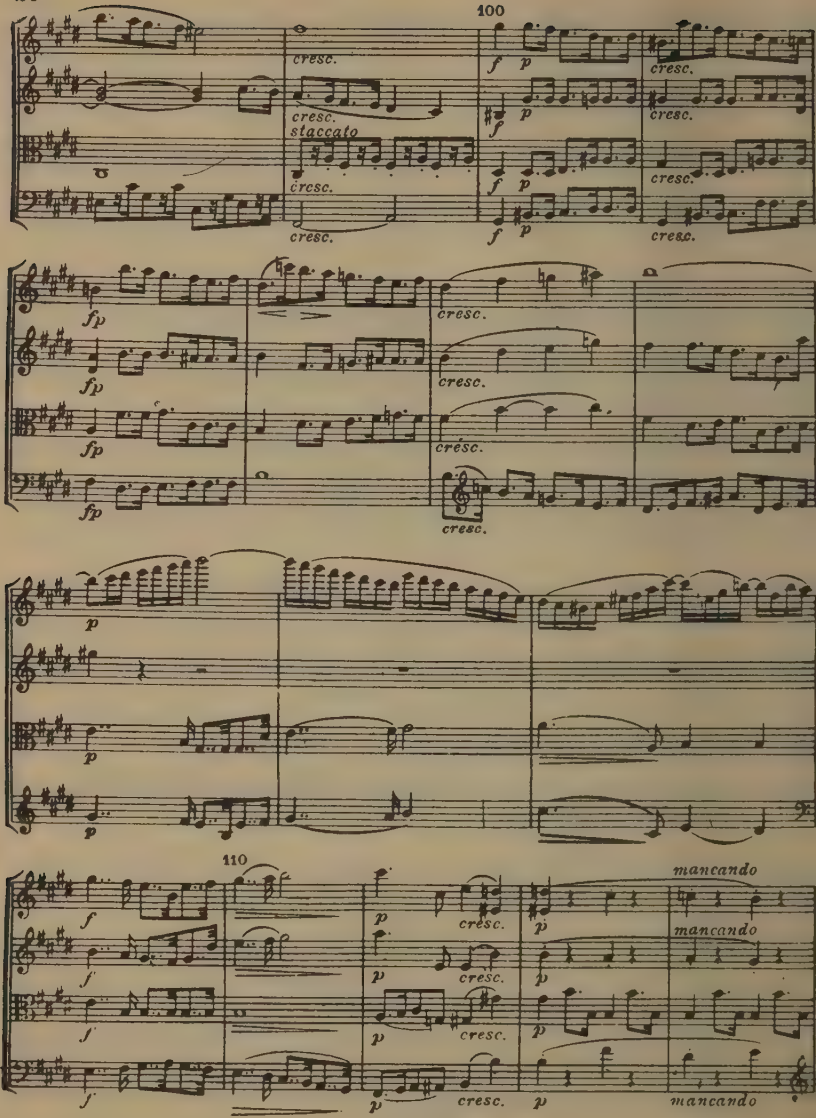

più cresc.
più cresc.
più cresc.
più cresc.
p
p
p
p

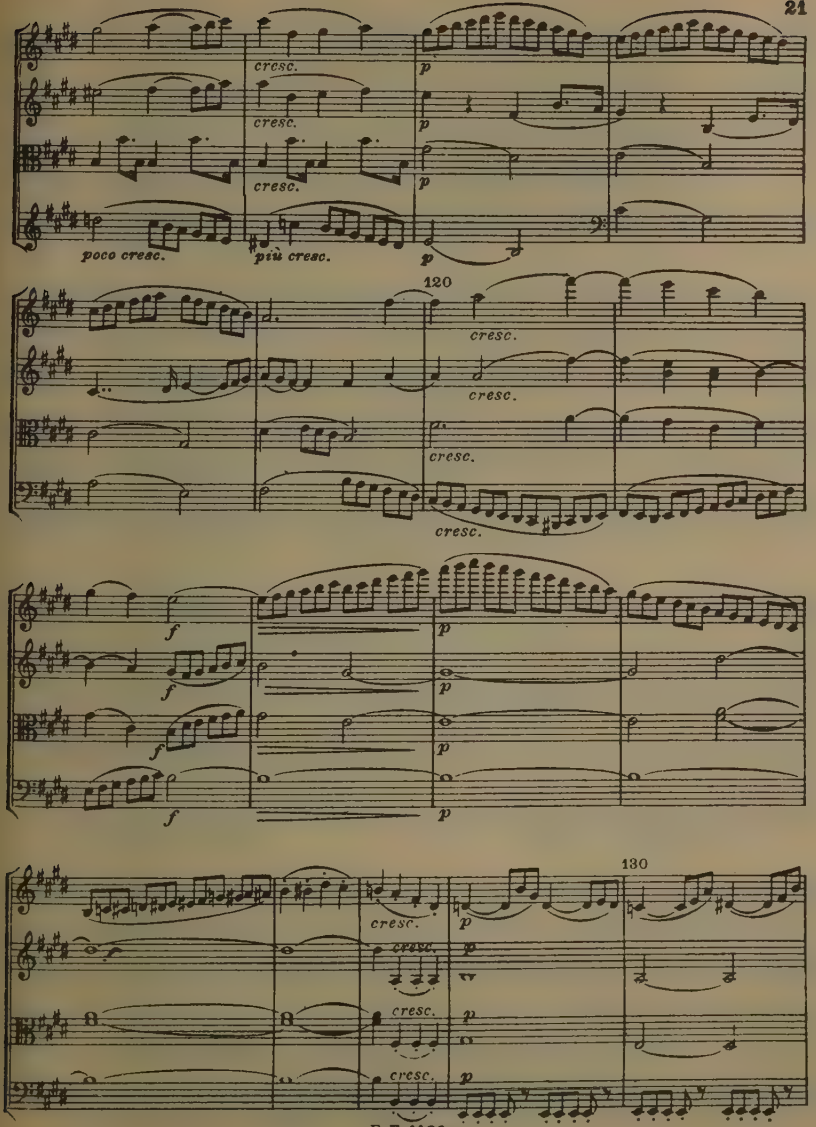

30
mancando
mancando
mancando
poco cresc.
più cresc.
sempre p e dolce
40
cresc.

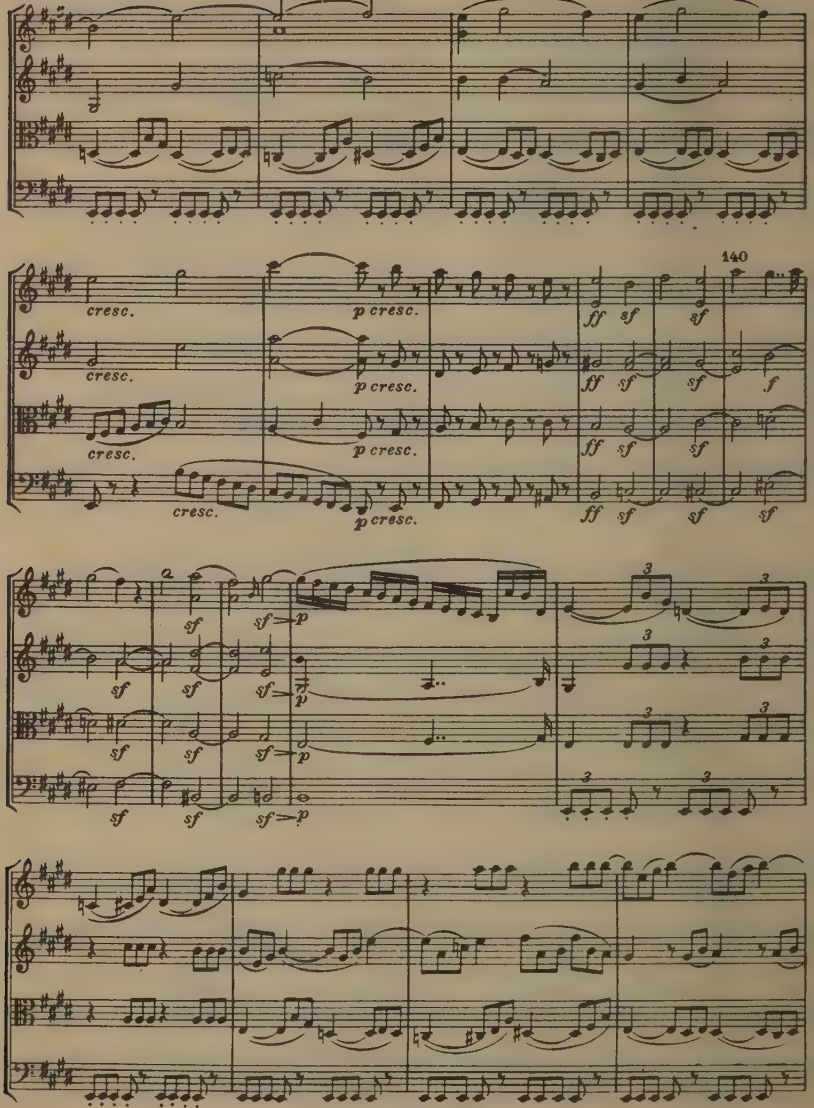

50
pp
cresc.
f
ff
sul G
60
pp

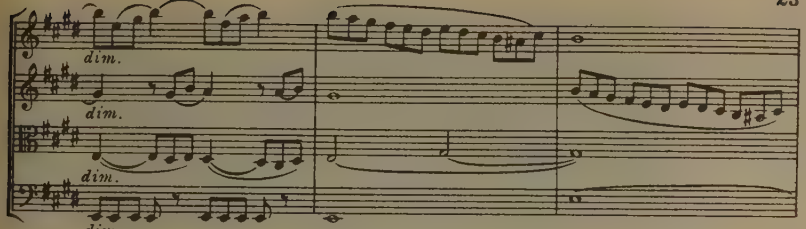

cresc.
cresc.
cresc.
cresc.
70
più cresc. f
più cresc. f
più cresc. f
più cresc. f
ff
ff
ff
ff
p
p
f
f
f
f
p
p
p
p
80
dim.
dim.
dim.
dim.

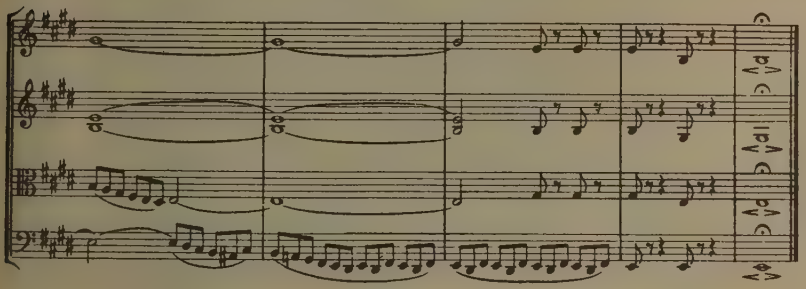

pp
cresc.
f
p
90
espress.
p espress.
sempre staccato
tr
espress.


100
cresc.
staccato
fp
p
110
mancando


cresc.
cresc.
cresc.
poco cresc.
più cresc.
p
p
p
120
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
p
p
130
cresc.
cresc.
cresc.
cresc.
p
p
p
p

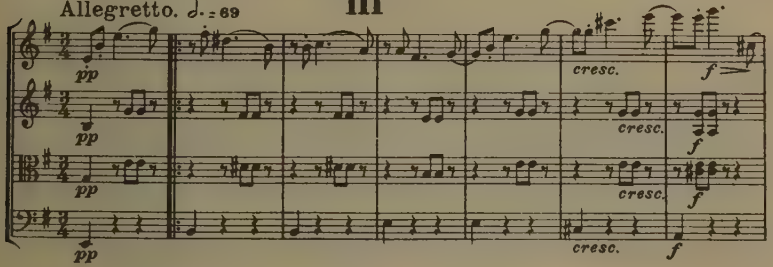

140
cresc.
p cresc.
ff sf
sf
f
sf → p
3

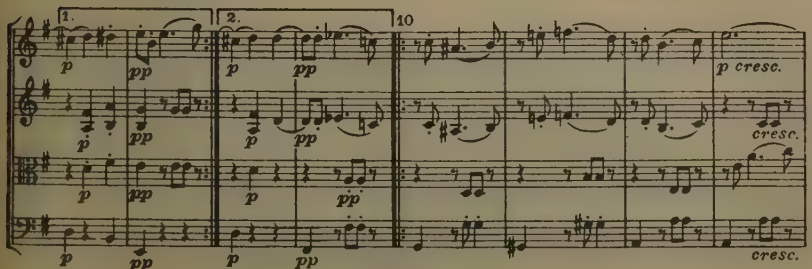


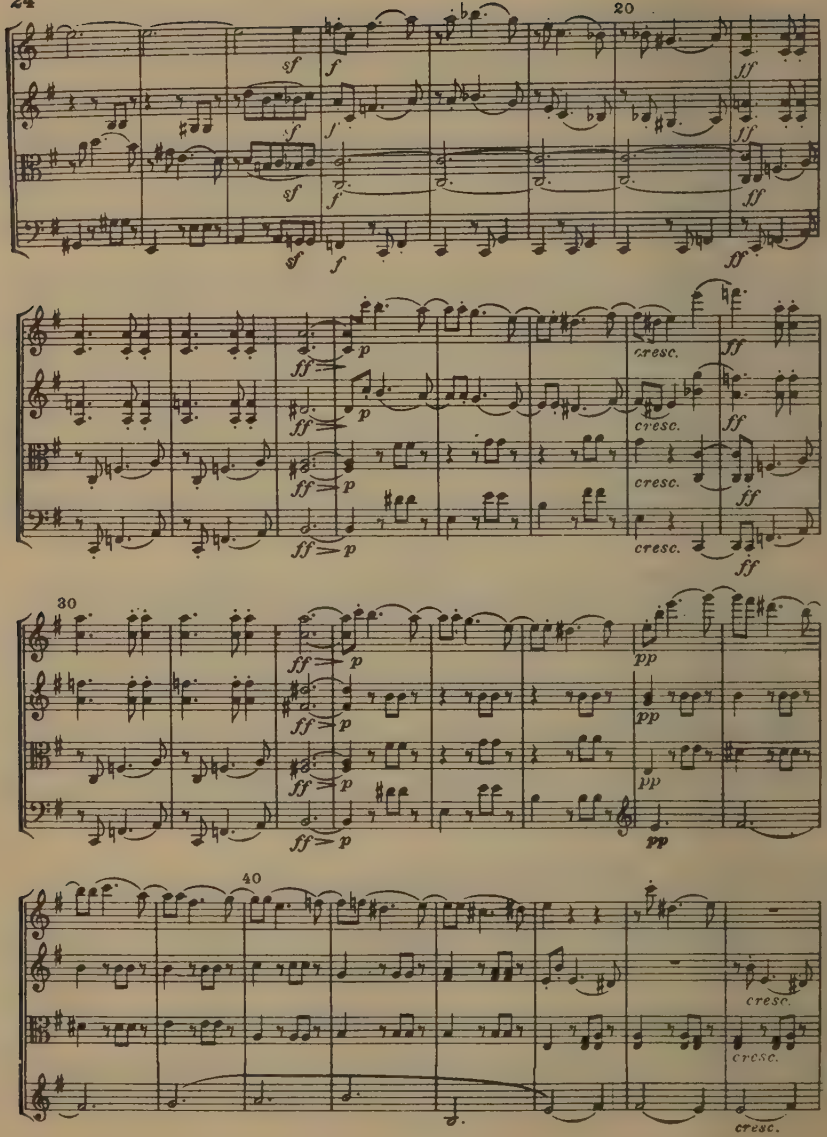


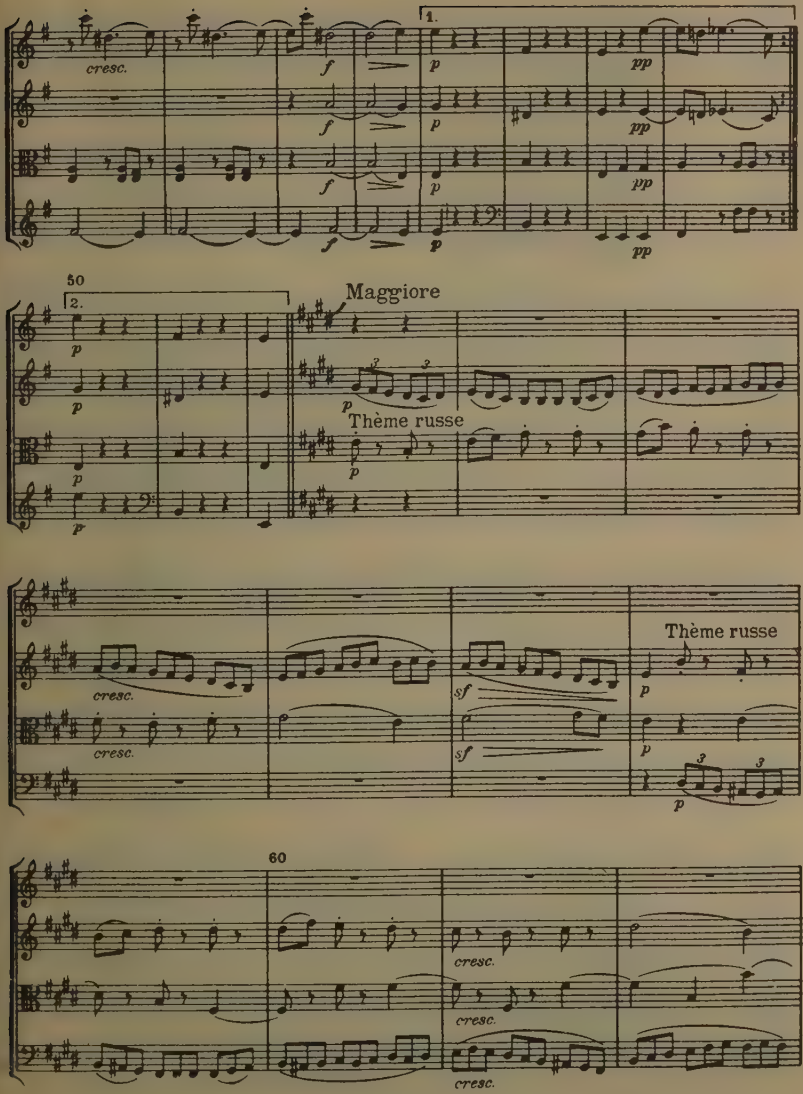
III

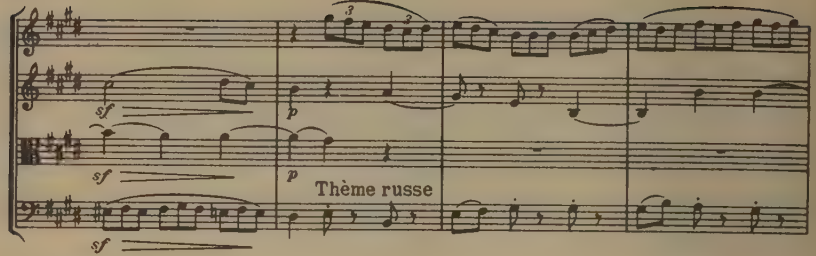
Allegretto. ♩. = 69

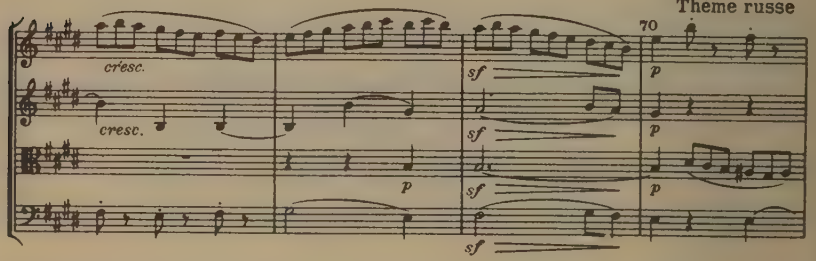


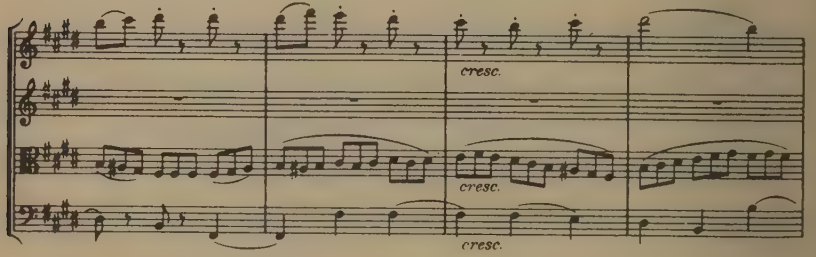


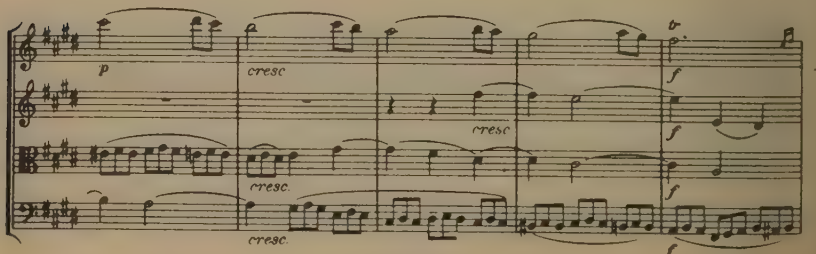

20
30
40
cresc.

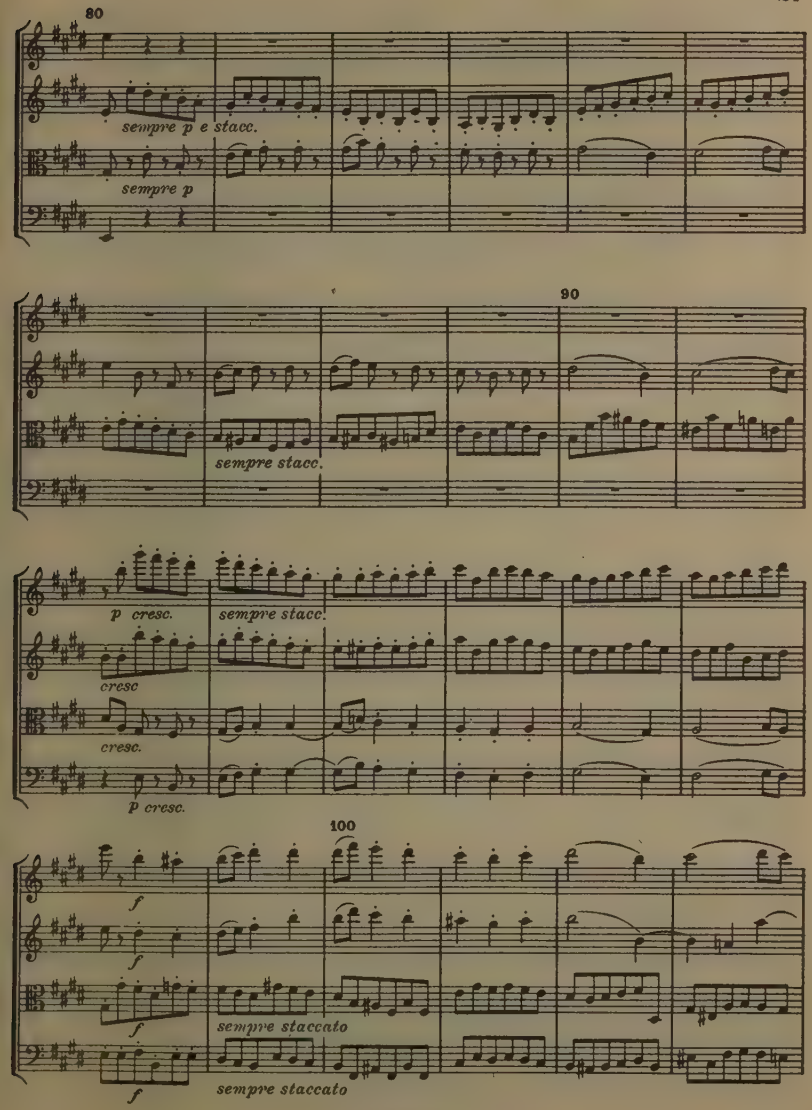

cresc.
1.
2.
50
Maggiore
Thème russe
Thème russe
60

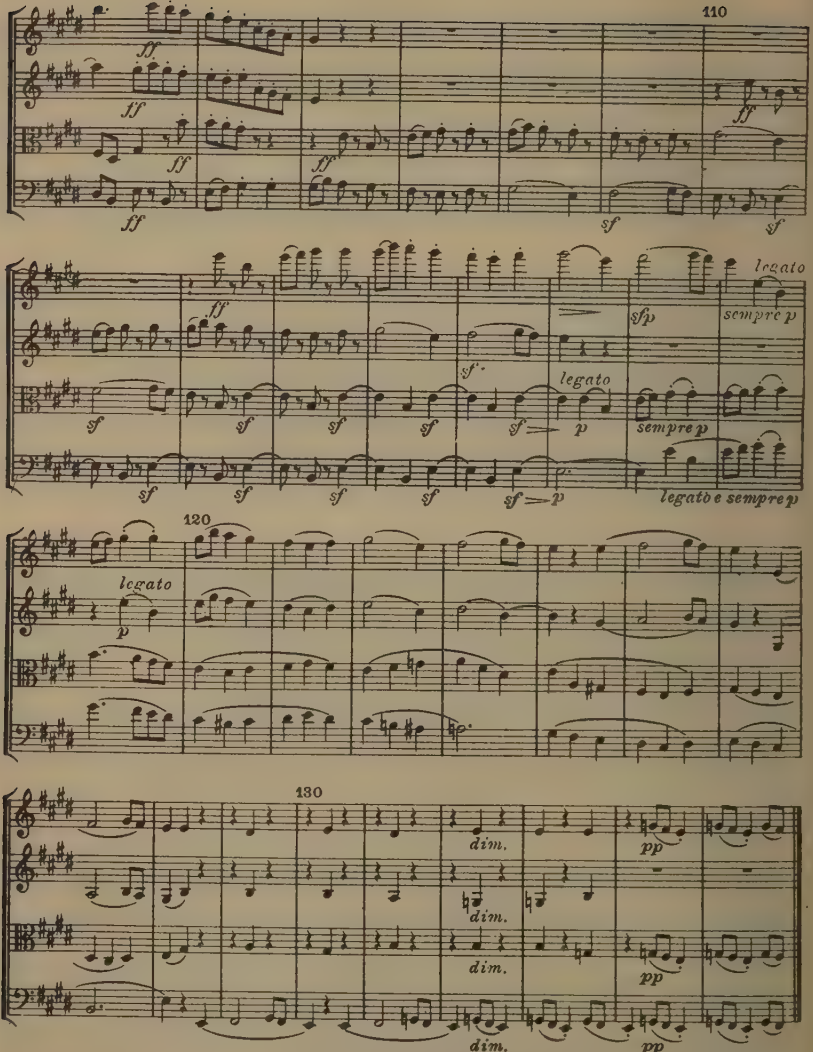

sf
p
sf
p
Thème russe
sf


Thème russe
70
cresc.
cresc.
sf
p
sf
p
sf
p
sf


cresc.
cresc.
cresc.


p
cresc
cresc
cresc.
cresc.
f
f
f
f


80
sempre p e stacc.
sempre p
90
sempre stacc.
p cresc.
sempre stacc.
cresc
cresc.
p cresc.
100
f
f
f
sempre staccato
f
sempre staccato

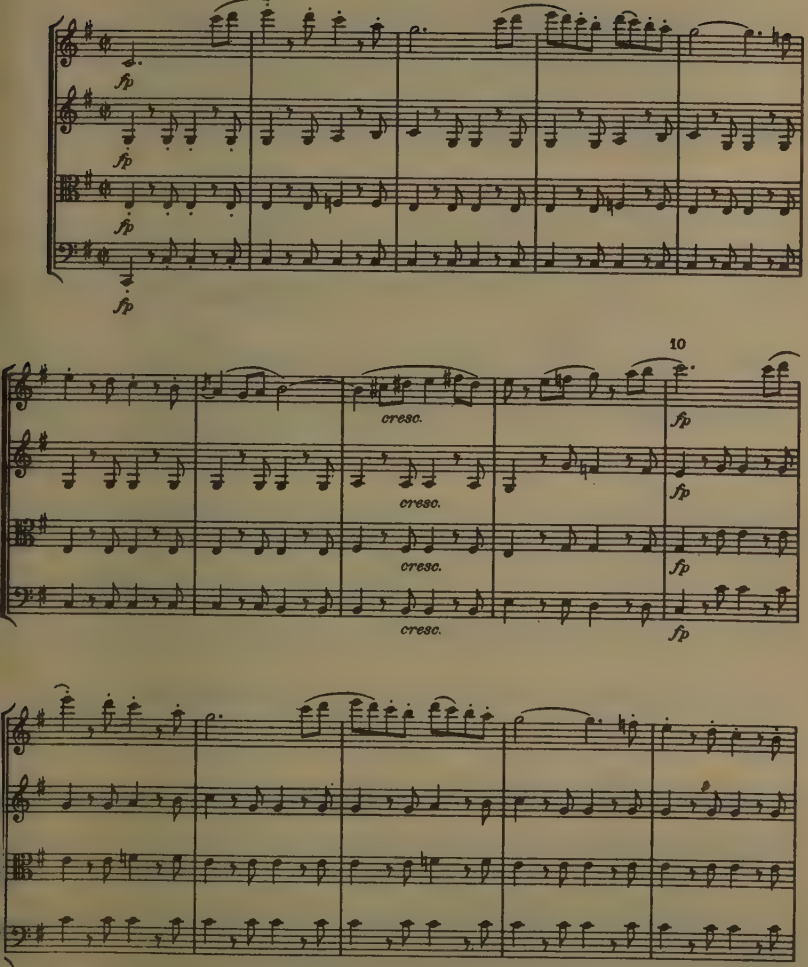


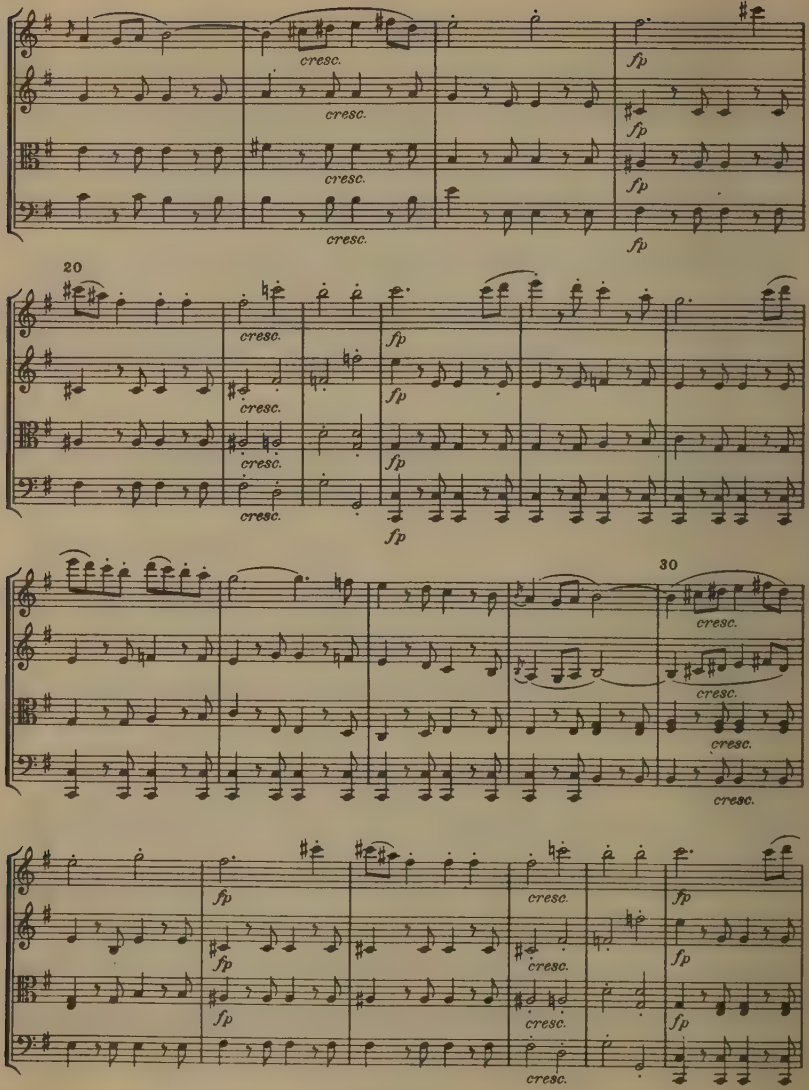
Da capo il minore ma senza replica ed allora ancora una volta il trio, e dopo di nuovo da capo il minore senza replica.

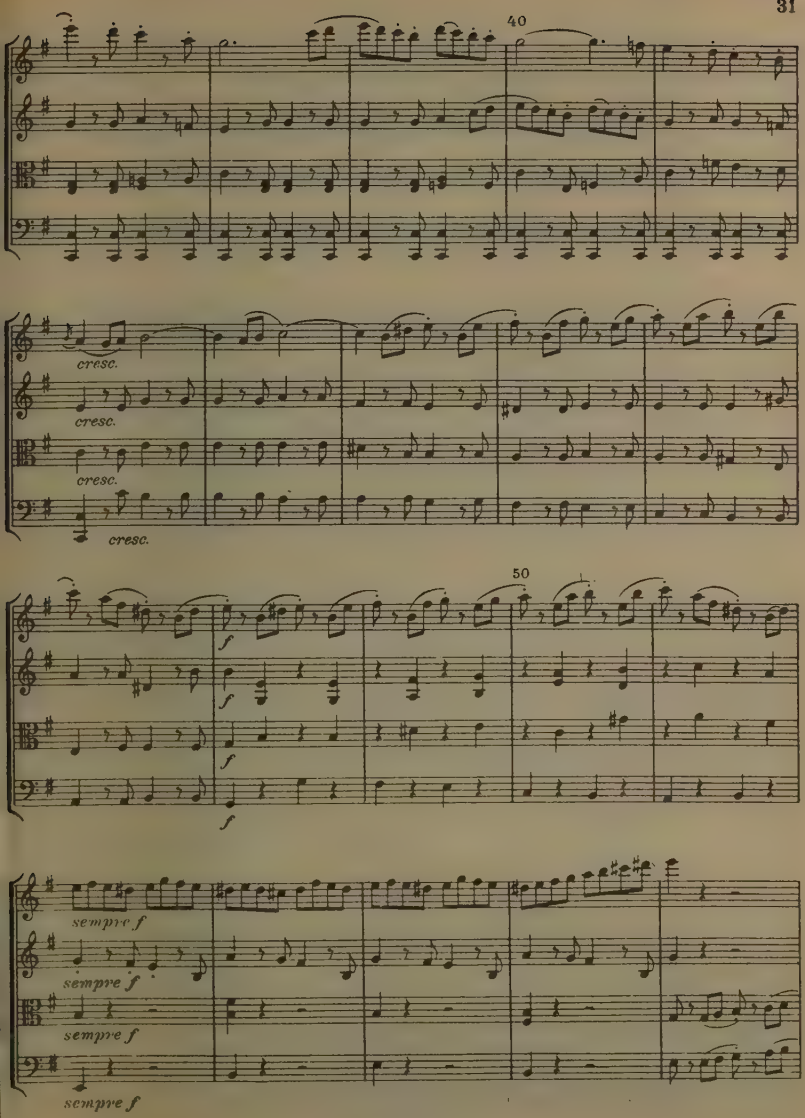
IV

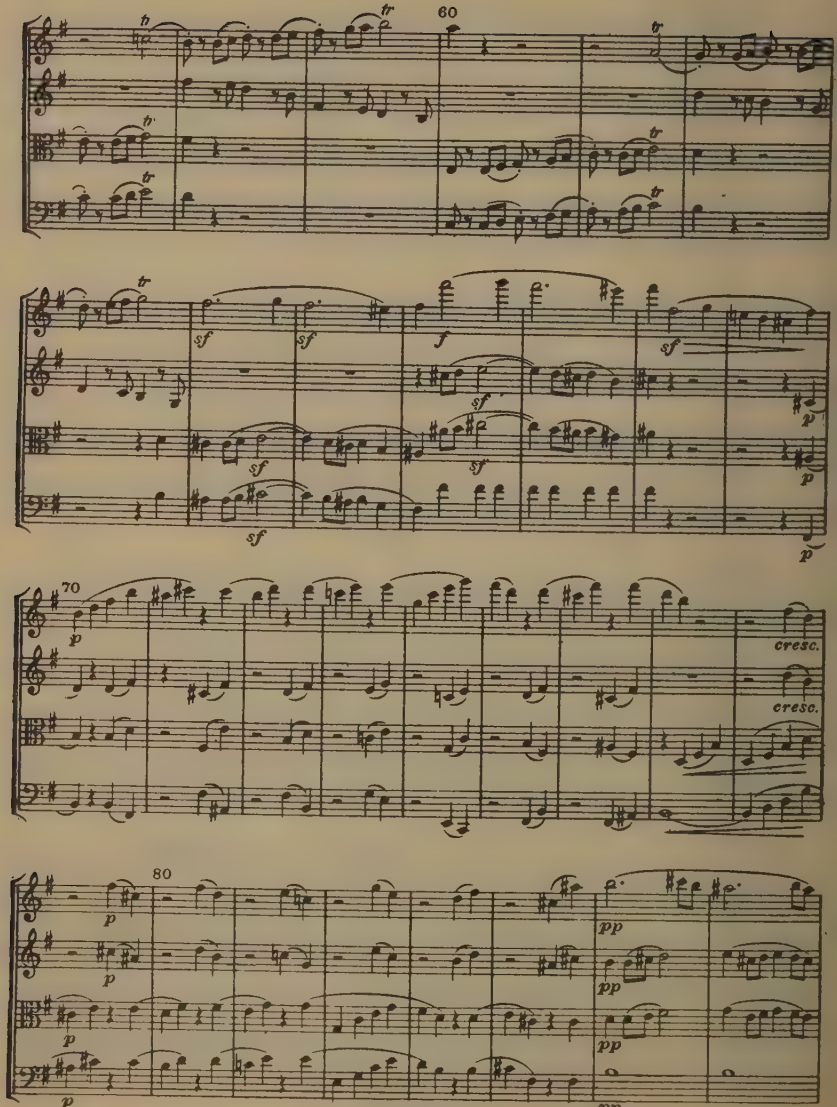
Finale

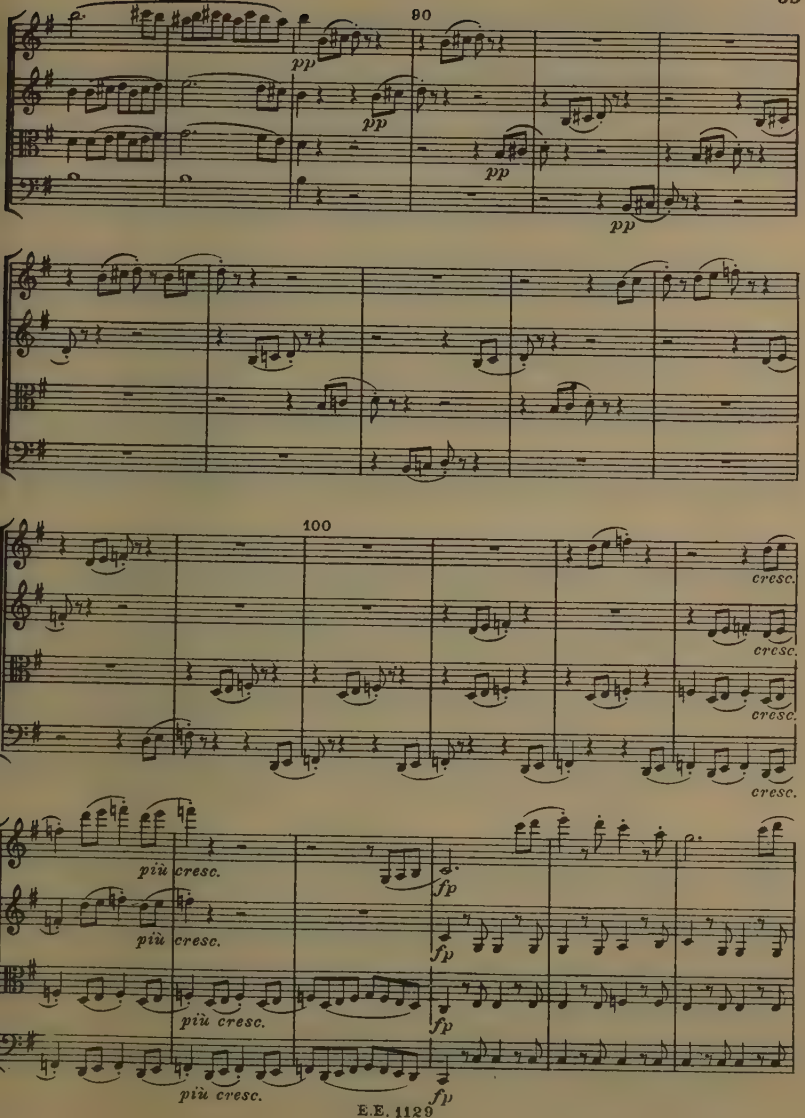
Presto 𝅗𝅥 = 88 (♩ = 176)

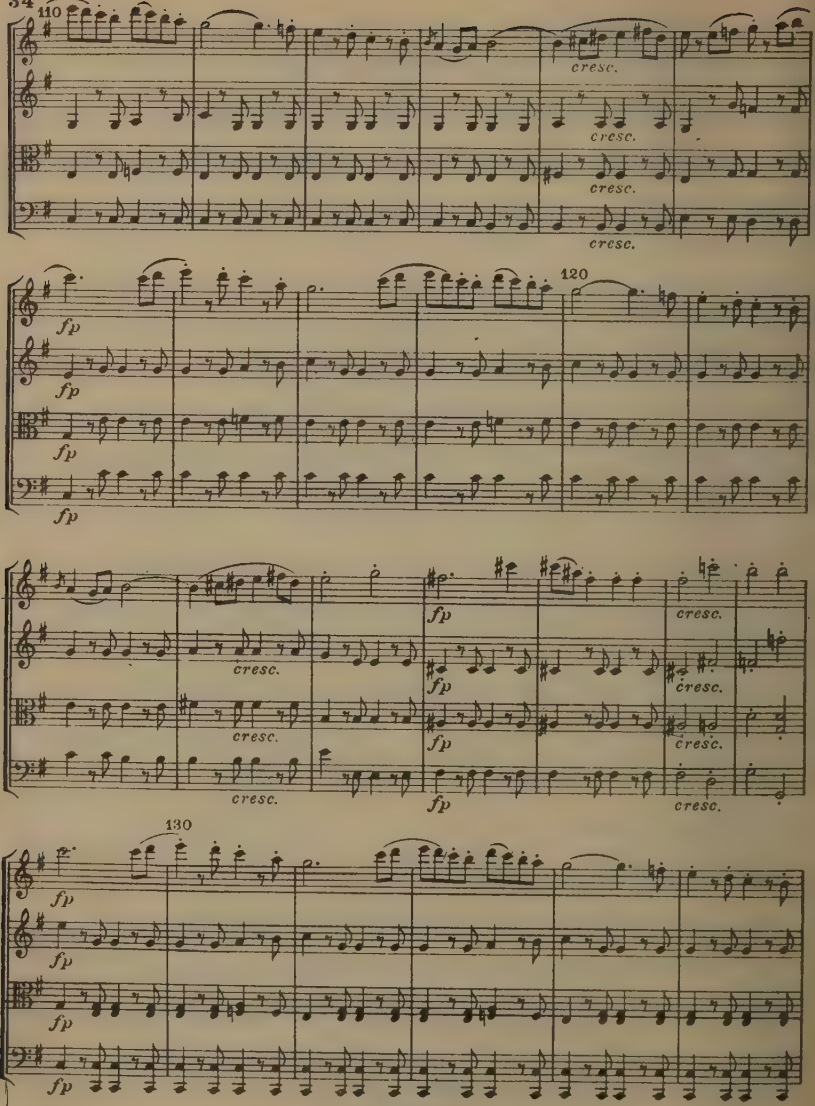


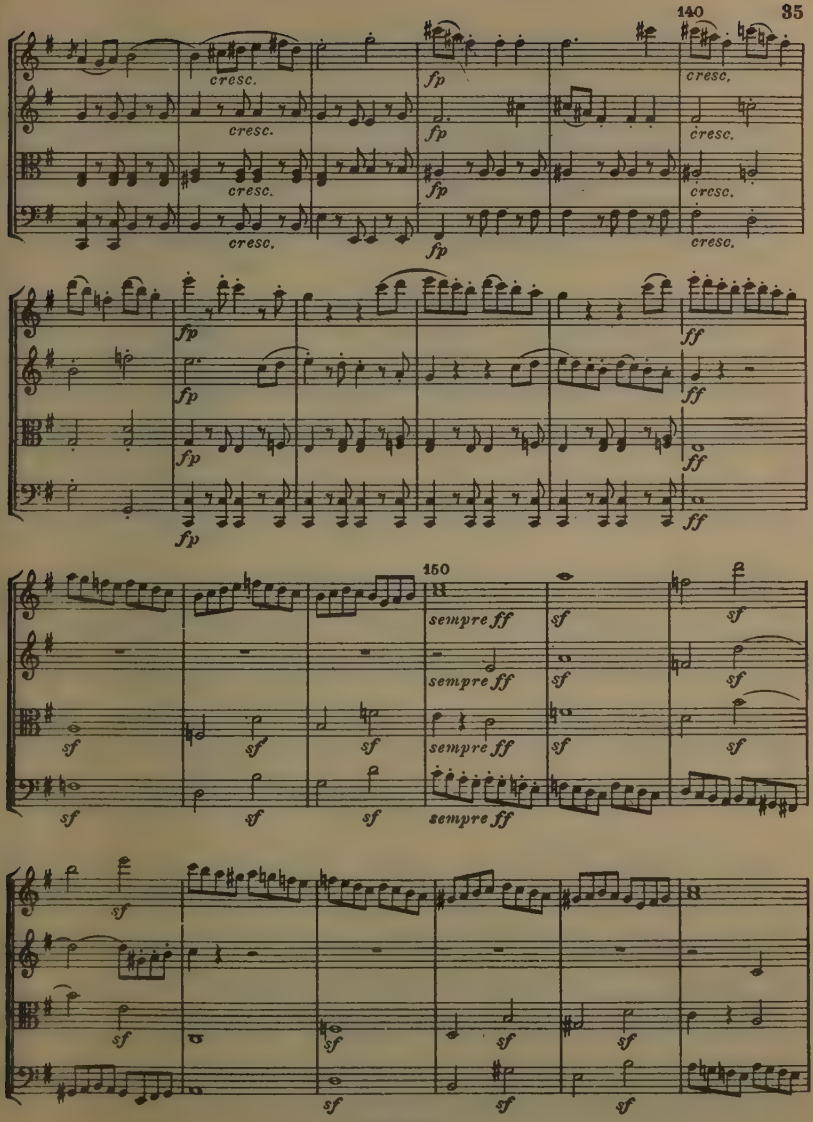

cresc.
fp
20
30

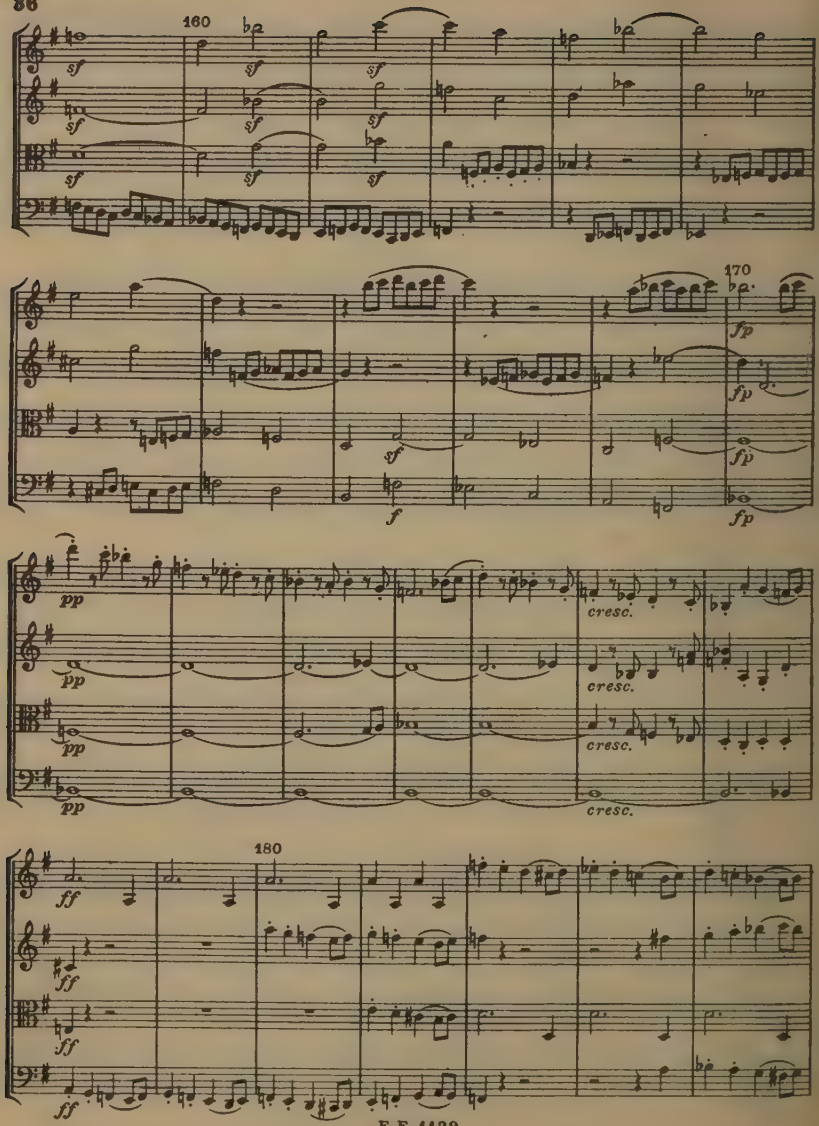

40
cresc.
cresc.
cresc.
cresc.
50
f
f
f
f
sempre f
sempre f
sempre f
sempre f

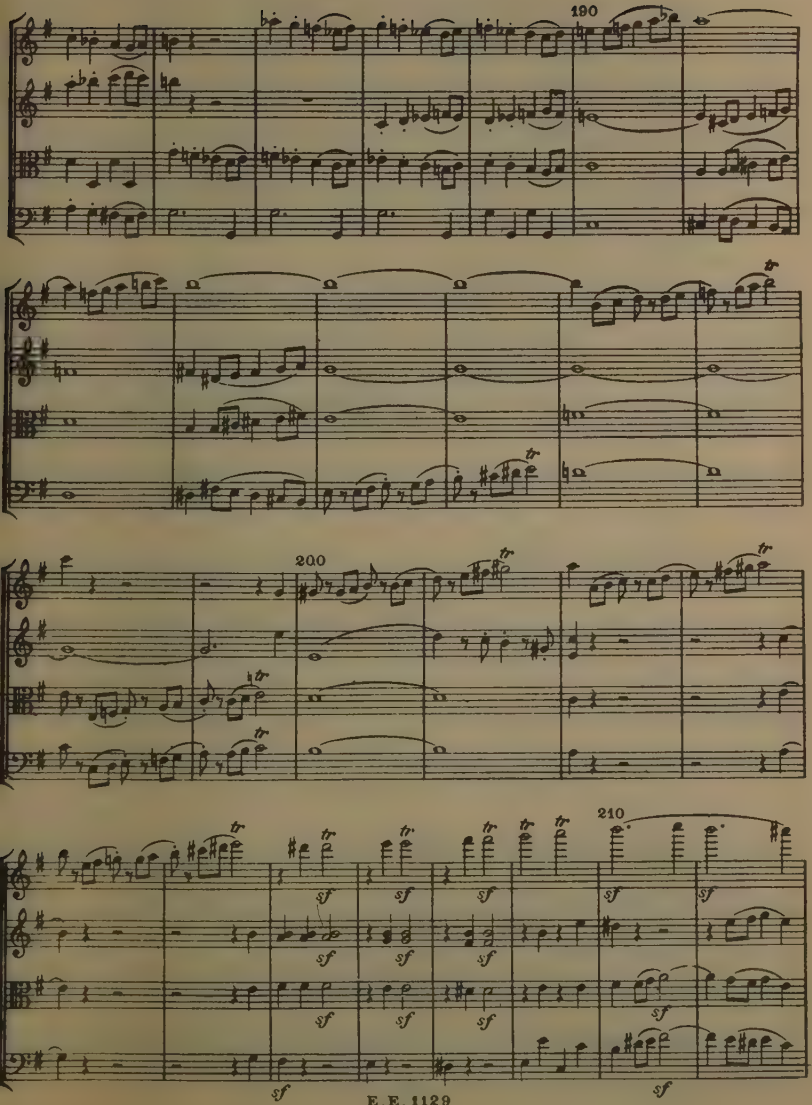

60
70
80
cresc.
cresc.

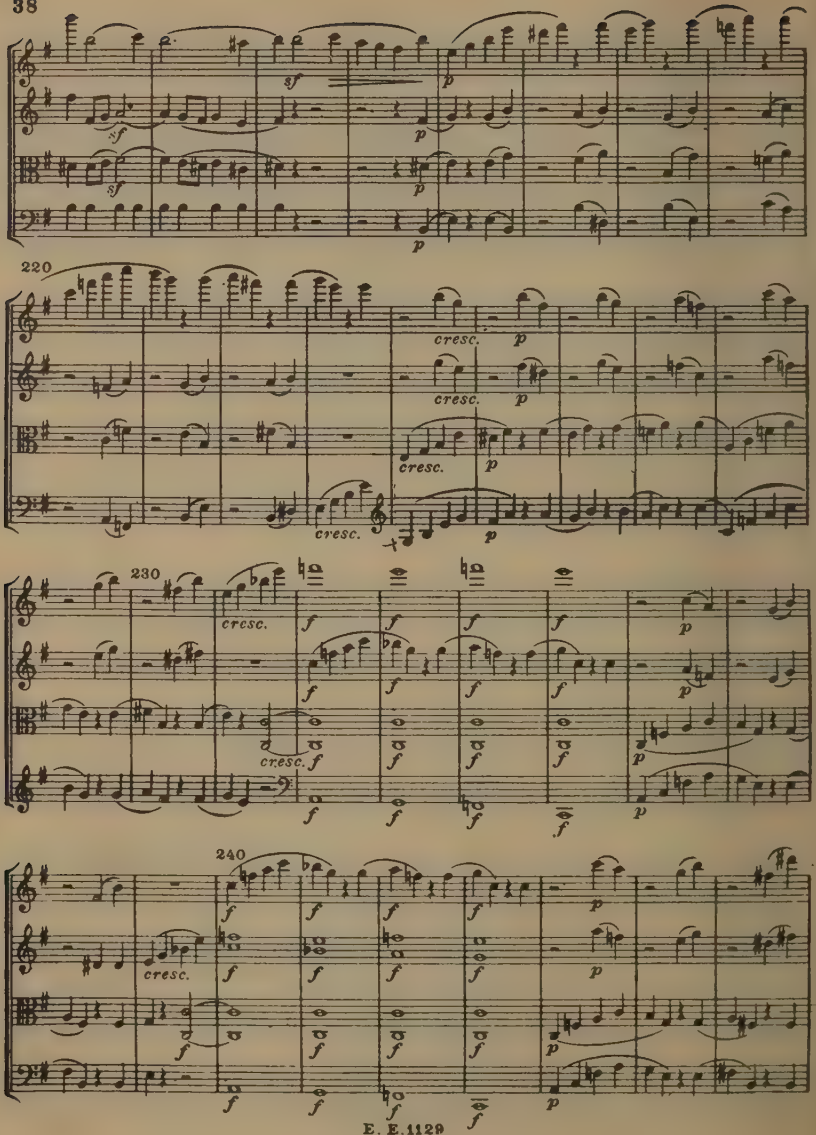

90
pp
pp
pp
pp
100
cresc.
cresc.
cresc.
cresc.
più cresc.
più cresc.
più cresc.
più cresc.
fp
fp
fp
fp

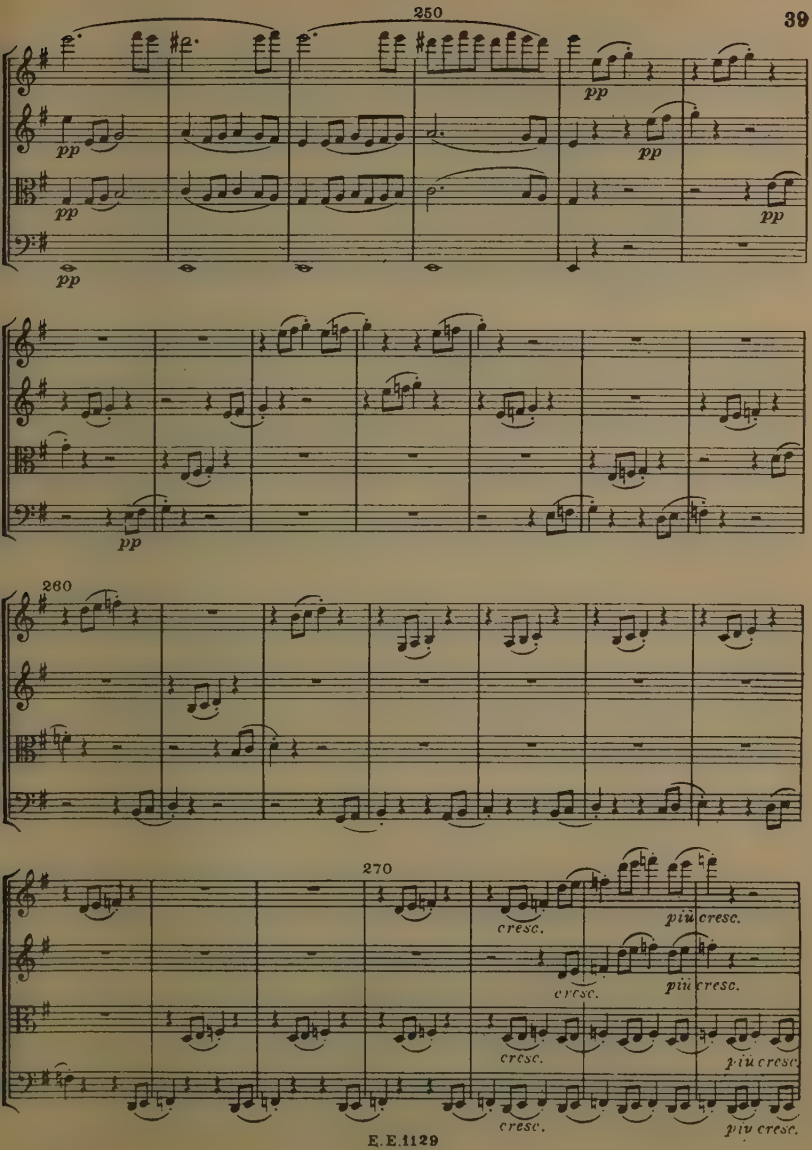

110
cresc.
cresc.
cresc.
cresc.
120
fp
fp
fp
fp
fp
cresc.
cresc.
cresc.
cresc.
fp
fp
fp
fp
cresc.
cresc.
cresc.
cresc.
130
fp
fp
fp
fp

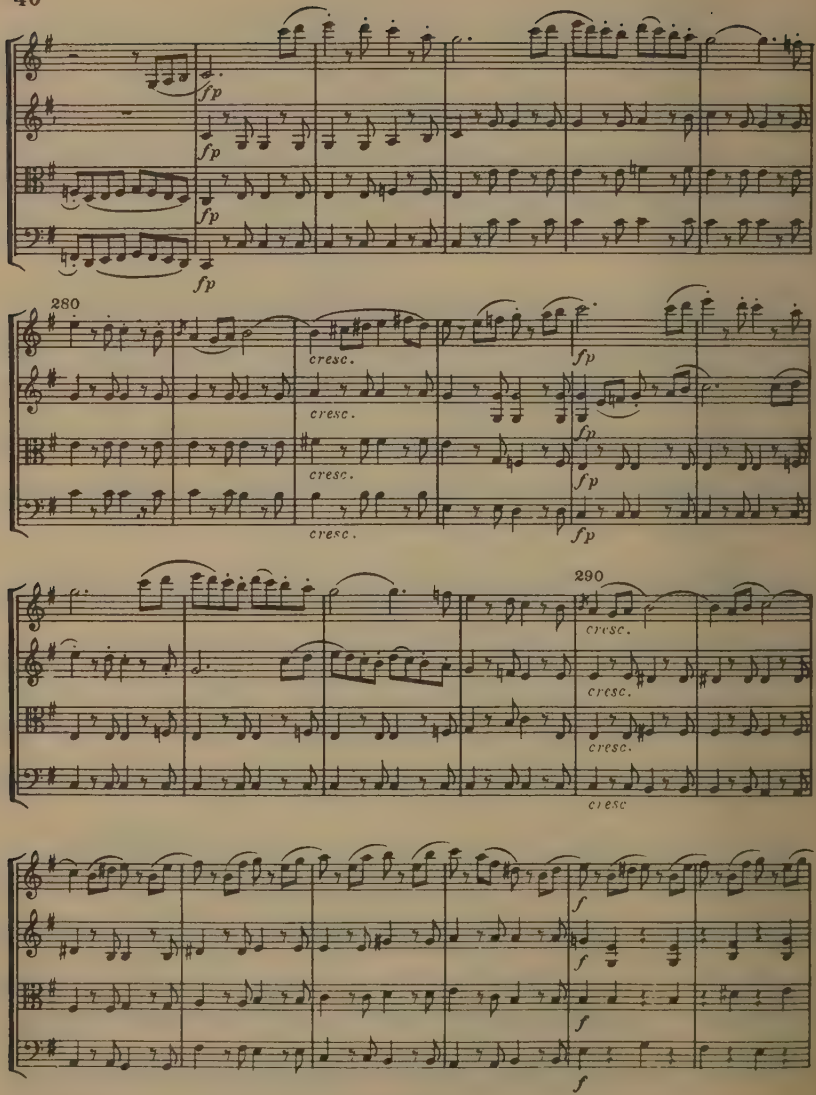

140
cresc.
fp
ff
150
sempre ff
sf

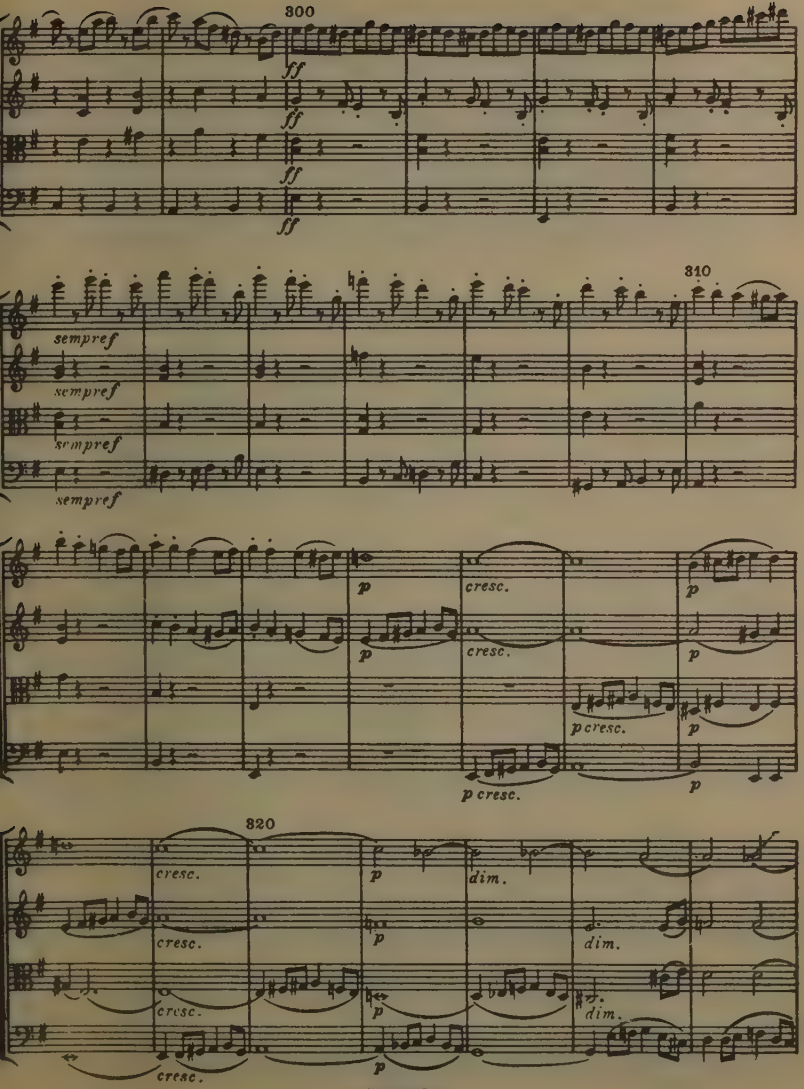

160
sf
170
fp
f
pp
cresc.
180
ff

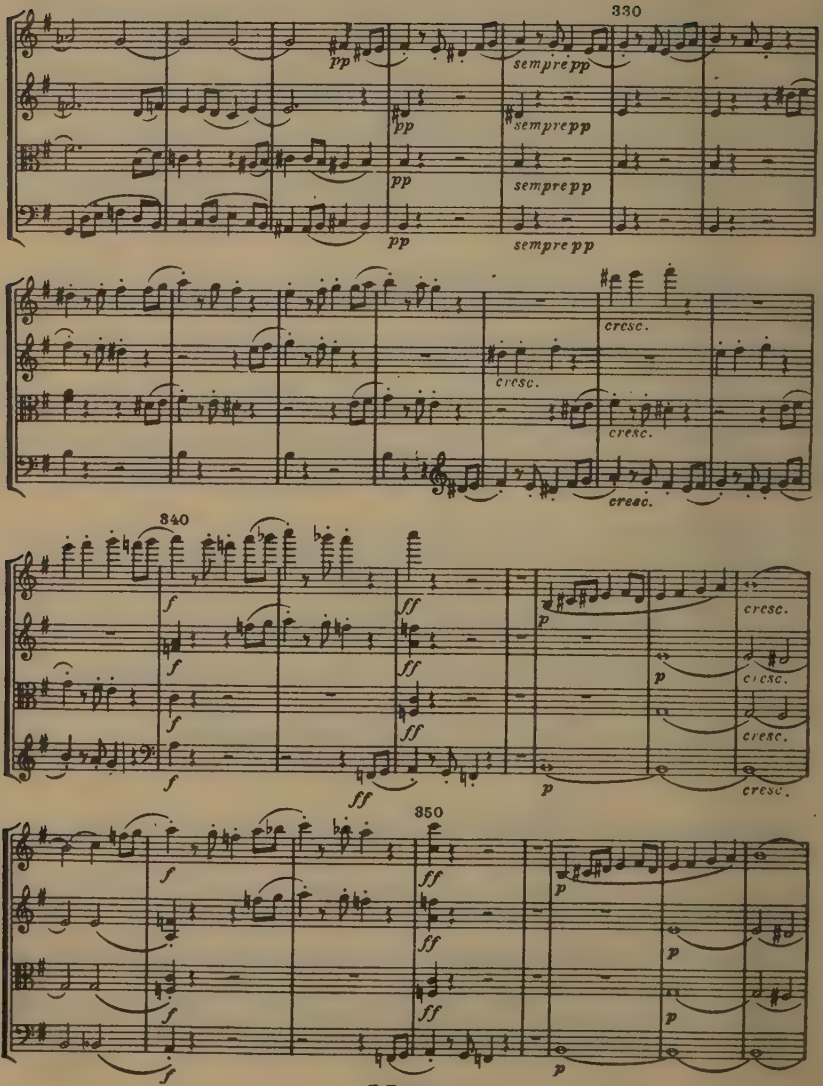

190
200
210
sf

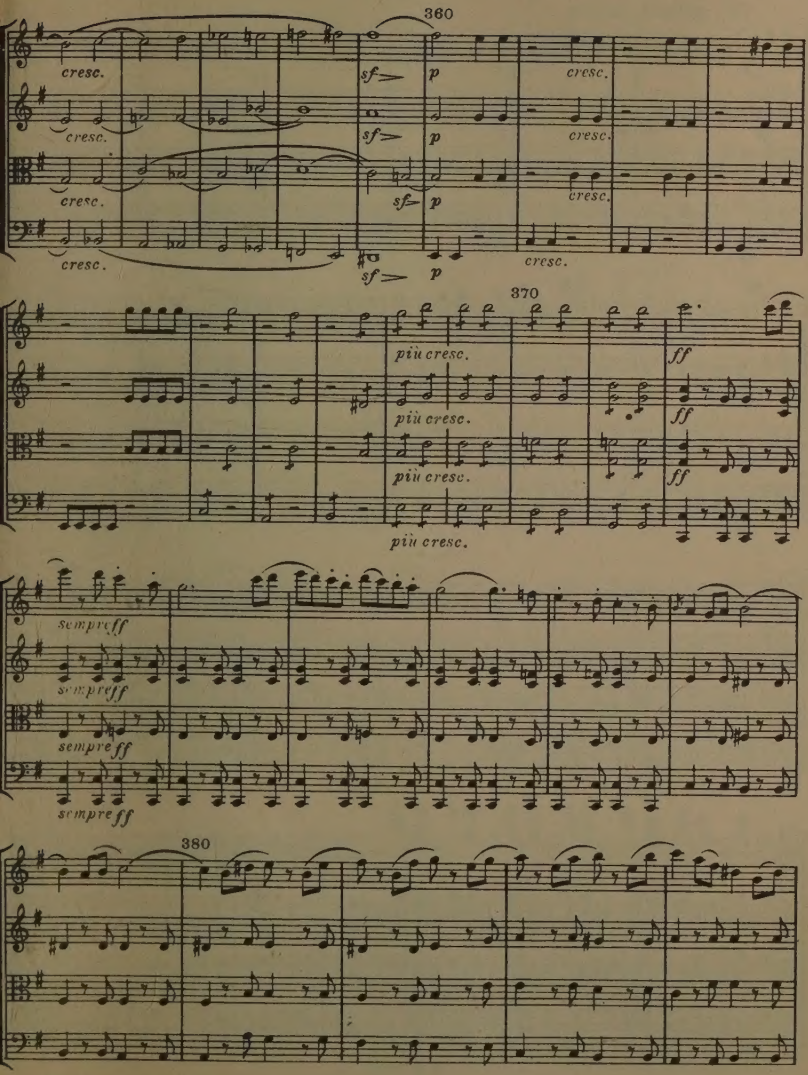

220
230
240
cresc.

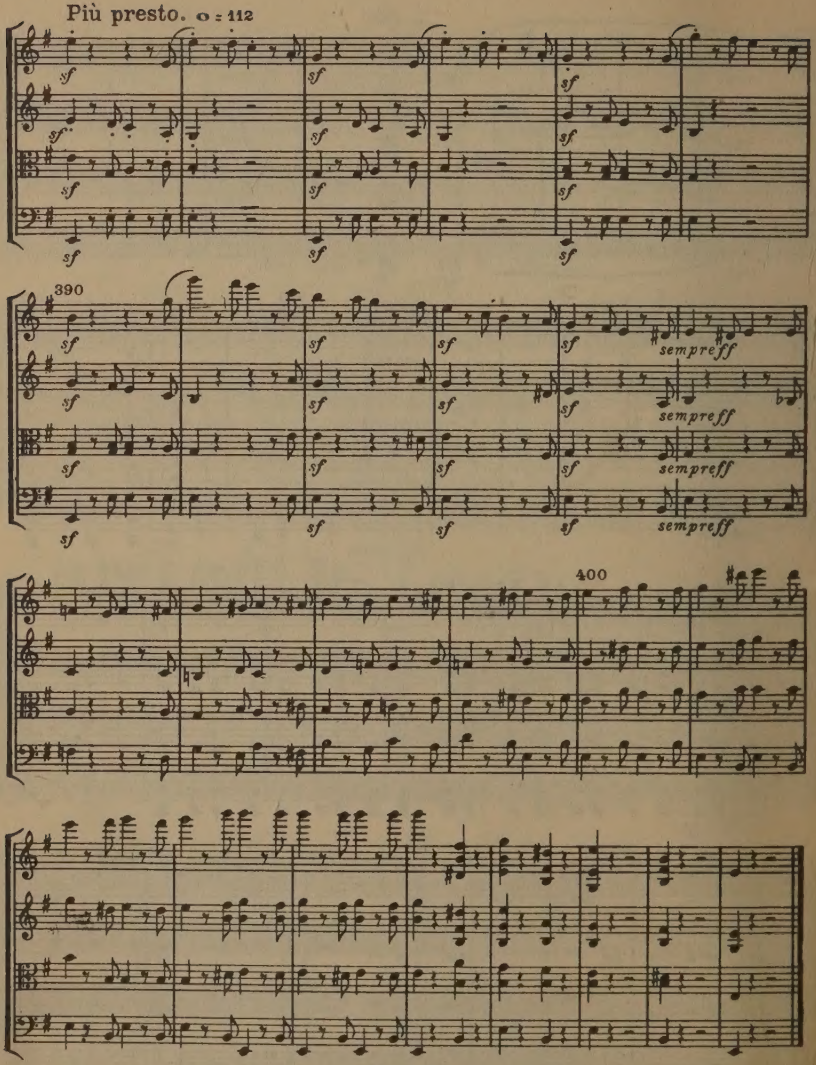

250
pp
pp
pp
pp
pp
pp
260
270
cresc.
più cresc.
cresc.
più cresc.
cresc.
più cresc.
cresc.
più cresc.


fp
280
cresc.
290
f


300
ff
ff
ff
ff
310
sempref
sempref
sempref
sempref
p
cresc.
p
cresc.
p
p cresc.
p
p
p cresc.
320
cresc.
p
dim.
cresc.
p
dim.
cresc.
p
dim.
cresc.
p


330
pp
sempre pp
cresc.
340
f
ff
p
350


360
cresc.
sf
p
370
più cresc.
ff
sempre ff
380


Più presto. ♩ = 112
390
400
sempreff

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